LAST CHANCE! WIN A $5,730 VINTAGE PACKAGE

MODERN DRUMMER®

THE WORLD'S #1 DRUM MAGAZINE

TURN "YOU'RE AMAZING" INTO "YOU'RE HIRED!"

JOURNEY'S STEVE SMITH

HOW MD'S POLL-WINNING MVP GETS IT DONE

+

OCEANS ATE ALASKA'S CHRIS TURNER

ONEREPUBLIC'S EDDIE FISHER

JAMES GADSON • TESLA'S TROY LUCCKETTA

SEPTEMBER 2017

$5.99US $5.99CAN

09>

0 71486 01203 0

THE SOUND OF PASSION

Combining elements of cymbal-making even the most traditional cymbal companies have abandoned with forward-thinking technology they could only dream of, Artisan Elite are cymbals only the most skillful and passionate master craftsmen at Sabian could create.

Elite is the sound of our passion – let it be yours.

SABIAN

PROMARK
ACTIVEGRIP™

LOSING YOUR GRIP

HANDLE IT.

INTRODUCING THE WORLD'S FIRST HEAT-ACTIVATED STICK.

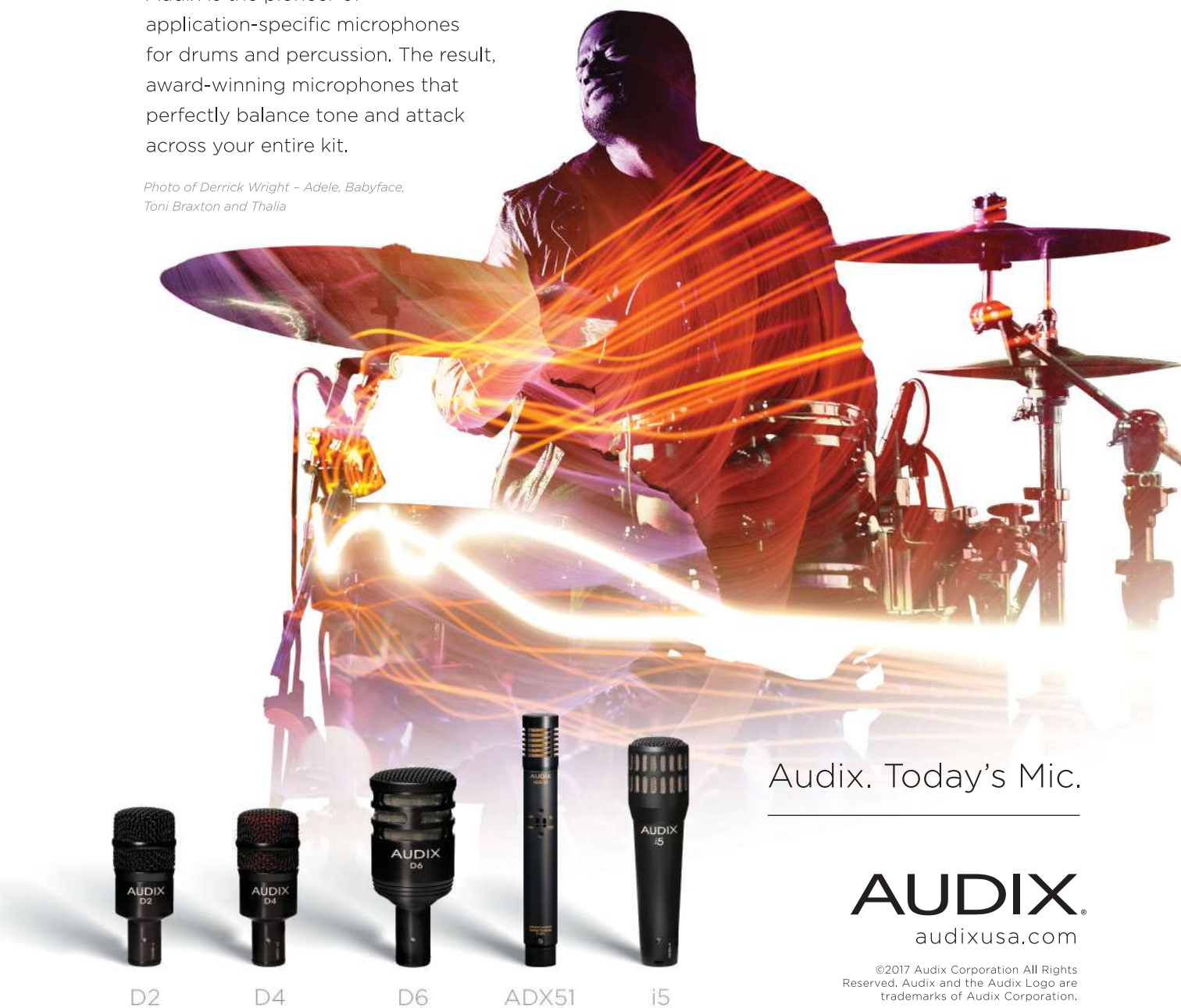
No matter the heat. No matter the pressure. ActiveGrip technology reacts to your body's temperature to give you the control you need when you need it. So no matter how hard you play, ActiveGrip works even harder to help you handle it.

Capture the Music™

Stage or Studio

Audix is the pioneer of application-specific microphones for drums and percussion. The result, award-winning microphones that perfectly balance tone and attack across your entire kit.

Photo of Derrick Wright – Adele, Babyface, Toni Braxton and Thalia



D2 D4 D6 ADX51 i5

Audix. Today's Mic.

AUDIX®

audixusa.com

©2017 Audix Corporation All Rights Reserved. Audix and the Audix Logo are trademarks of Audix Corporation.

WITH A BALANCED, SWEET TONE; DDRUM'S ALDER SHELLS ARE MICROPHONE READY, AND LIVE GIG-INSPIRED...REFLEX, A SOUND DECISION.

ddrum®

REFLEX ELT

www.ddrum.com ddrumUSA ddrumUSA ddrumUSA ddrumofficial

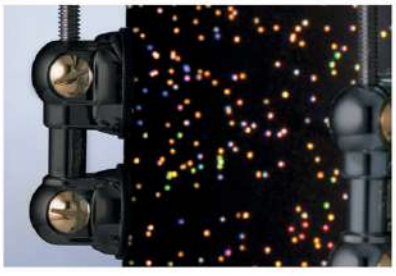
CONTROL OF THE TECHNICAL SIDE MAKES THE EMOTIONAL SIDE THAT MUCH MORE POWERFUL.
—CHRIS COLEMAN
SET THE TONE
EVANS
DRUMHEADS

I N T R O D U C I N G

Masterworks Sonic Select Shell Recipes, five distinctly unique formulas, designed, created and tested to perform optimally in the environment that bears its name.

studio heritage modern dry stadium

urban



Masterworks Urban shells feature a rounded 45˚ bearing edge combined with our EvenPly-Six blend of Birch/Gum/Birch with Maple reinforcement rings to promote pronounced low end attack with smooth, even decay. Our minimal contact STL swivel lugs, combined with our 2.3 mm SuperHoop II hoops increase projection without impeding performance across the tuning spectrum.
This is the ideal sound for Pop, R&B or Gospel.

Masterworks Urban shown in beautiful Black lacquer with Holographic flakes. Listen to the Urban recipe played by Brian Frasier Moore at pearldrum.com

Pearl®

CONTENTS

Volume 41 • Number 9
Cover and Contents photos by Rick Malkin

On the Cover

34 STEVE SMITH

"To get ready I did a lot of practicing and blowing through the songs and improvising, just to get my chops up and have some fun. When I'm on the gig, though, I'm real disciplined and I play very clearly for the music." Preparing for Journey's world tour was merely one challenge for this year's drumming MVP. Then again, he's made a career out of being a role model for drummers who want it all.
by Ilya Stemkovsky

FEATURES

18 DRUMS FROM ABOVE
A photographer focuses on a way to shoot pro drummers that is certain to appeal to the Erector Set kid in all of us.

30 DAMS OF THE WEST'S GABRIELA JIMENO AND CHRIS TOMSON
Vampire Weekend's drummer and the woman driving his solo project compare notes. by Willie Rose

32 ON TOPIC: JAMES GADSON
The R&B legend on learning the ropes on the Chitlin' Circuit, going pro, and working with Paul McCartney and Adam Sandler. by Robert Girouard

48 CHRIS TURNER OF OCEANS ATE ALASKA
This year's winner in the Up & Coming category of the *MD* Readers Poll refines his drumming voice. by Willie Rose

52 EDDIE FISHER OF ONEREPUBLIC
Keeping it fresh with one of the most successful self-contained pop acts on the planet. by Robin Tolleson

58 10 REASONS TO LOVE BEV BEVAN
From the Move to the Electric Light Orchestra to Black Sabbath, he's served up a lifetime's worth of delectable beats. by Patrick Berkery

60 LIVE AND LEARN: A HEALTH INSURANCE PRIMER FOR MUSICIANS
It might not be fun, or cheap, but there's no sense in avoiding the issue when your well-being is at stake. by Kim Kicks

LESSONS

66 Basics
Samba Drumming
Applications and Attitude
by Rich Redmond

68 Strictly Technique
1,000 Ways to Practice a Single Page
Part 7: Odd-Time Interpretations
by Libor Hadrava

70 Rock 'n' Jazz Clinic
Collapsed Rudiments
Concepts to Alter Feel and Space
by Stephane Chamberland

71 Jazz Drummer's Workshop
Rhythmic Conversions
Part 4: Swinging the Half-Note Triplet
by Steve Fidyk

72 Rock Perspectives
A New Realm of Groove
Quintuplet Applications
by Aaron Edgar

74 The Jobbing Drummer
Drumming for an Album, Live Performance, or Cover Video
Exploring Different Approaches
by Dylan Wissing

76 Concepts
How Do You Present Yourself?
Consistency Is the Key
by Russ Miller

EQUIPMENT

22 Product Close-Up
Doc Sweeney Serengeti Stave-Shell Drumset
Universal Audio Apollo 8P Interface
V-Classic V.16 5th-Anniversary Cymbals
Love Custom Drums Brass, Copper, and Old Steel Snares

64 Gearing Up
Tesla's Troy Luccketta

78 New and Notable

WIN!

A mid-'60s Ludwig four-piece kit completely refurbished by famed vintage dealer Steve Maxwell and fitted with Zildjian cymbals and DW stands. Worth $5,730!

Page 67

DEPARTMENTS

8 An Editor's Overview
Your Voice
by Willie Rose

10 Readers' Platform
Favorite Steve Smith Track?

12 Out Now
Willie Jones III on Gerald Cannon's *Combinations*

13 On Tour
Chad Gracey out with Live

14 News
Barry "Frosty" Smith Passes

16 Must-Have Gear
Skid Row's Rob Hammersmith

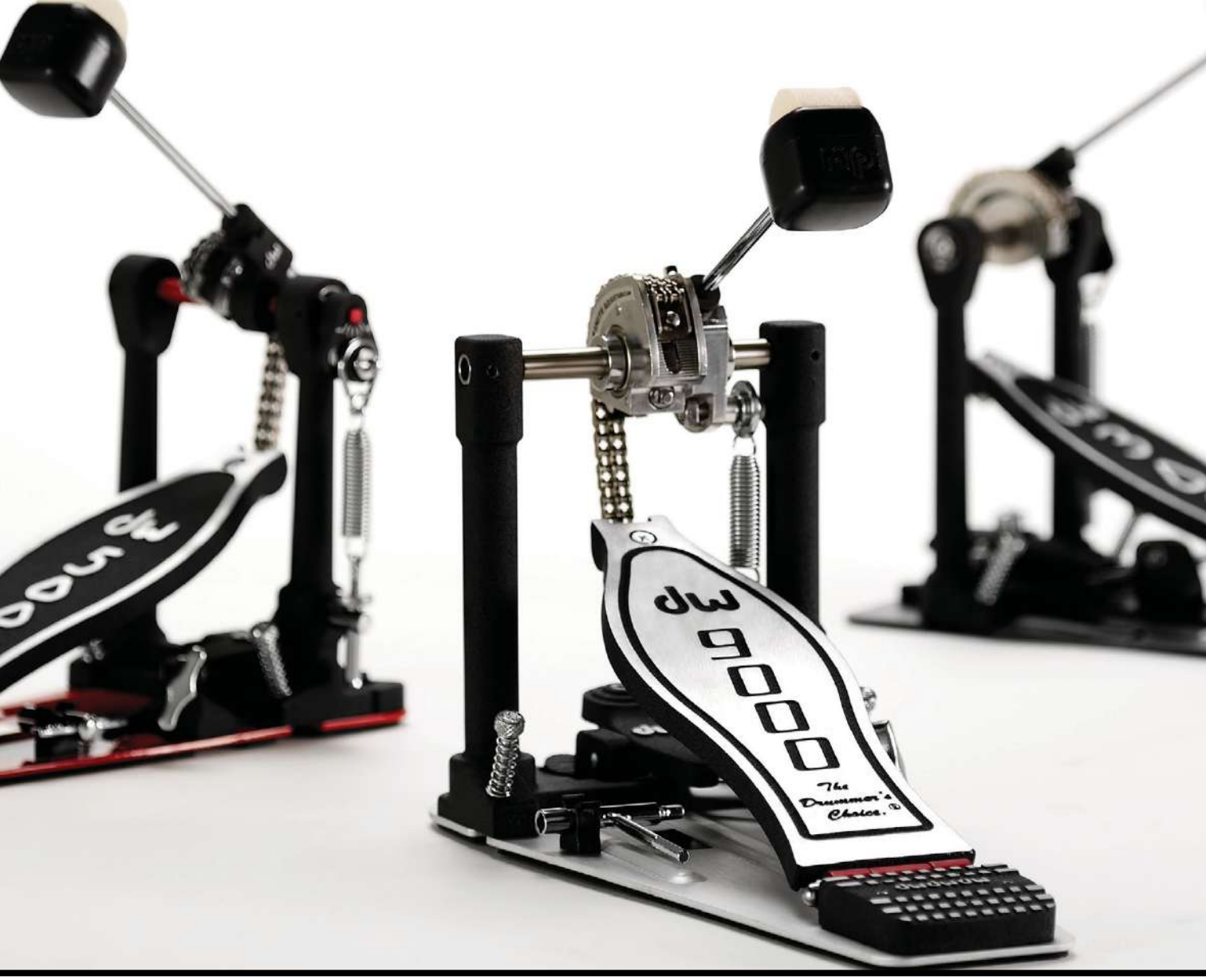
80 Retailer Profile
Dale's Drum Shop

81 Showcase
featuring Drum Market

84 Critique
New releases by Adam Deitch, Man Forever, and Nate Smith

86 Backbeats
KHS L.A. Drum Day

88 Kit of the Month
Custom Craviotto



WE DIDN'T INVENT THE BASS DRUM PEDAL, WE JUST PERFECTED IT.

Drummer-friendly features like the Delta Ball-Bearing Hinge®, Swivel Toe Clamp, Floating Rotor Drive™, Turbo Drive™, Accelerator Drive™, and 101 2-way beater, help make DW pedals feel and respond like nothing else. And they've been under the feet of the world's top professionals since the 1970's, outperforming the competition on the road and keeping time on award-winning recordings that are too numerous to count. When it's time to put your trust in a new pedal, look no further than the undisputed Drummer's Choice®.

Tune in to the Talking Shop podcast with Brain and Dave Elitch.

dwdrums

CALIFORNIA ENGINEERED

dw THE DRUMMER'S CHOICE.®

©2017 DRUM WORKSHOP, INC. ALL RIGHTS RESERVED.

AN EDITOR'S OVERVIEW

Your Voice

Each month, as we prepare content for the current issue of *Modern Drummer*, we post a drumming-related question at our online outlets, sort through responses from *MD* readers and social media followers, and print some of the answers in our Readers' Platform column. Drummers eagerly let us know about their favorite tracks from specific players, genres, or eras. Or they'll vouch for their favorite gear. Or they might offer their general opinion on the state of the drumming world. Whatever the context, it's always inspiring to find new music, setup ideas, and views that come directly from the greater drumming community.

I found the responses to this month's discussion about *MD* cover artist and Journey drummer Steve Smith particularly interesting. Fans offered their favorite Smith tracks, and nearly half of the hundreds of comments were unique choices from a wide variety of artists that the drummer has backed. While some tracks were picked multiple times, there also appeared to be no definite favorite among the comments—though Journey's "Don't Stop Believin'" did squeak into the top spot by one vote.

I've transcribed a fair share of Smith's playing, but I still feel like I've only scratched the surface of the drummer's greater discography. This month's comments were enlightening, humbling, and inspiring, and I spent some time digging into Steve's catalog as curated by the responses. His tight, diddle-infused signature grooves on "Night Flight," from the fusion/prog-rock band Focus's 1978 album, *Focus con Proby,* cut through me, as did his burning performance throughout fusion violinist Jean-Luc Ponty's triumphant 1977 album, *Enigmatic Ocean*.

I also enjoyed how you can trace the evolution of Smith's sound from our followers' picks. Some of the drier, almost Steve Gadd–like '70s tones can be found with Ponty and Focus. Twenty years later, a much more wide-open drum sound sings throughout "Night Visitors," from the late jazz guitarist Larry Coryell's album *Cause and Effect*.

You can check out some suggested Steve Smith tracks in this month's Readers' Platform and dive headfirst into the monster technician's current happenings in his cover story. And if you haven't already, connect with us on social media to join the conversation—you can find our various handles below. We want to hear from you and provide a place for drummers, who notoriously can talk tubs nonstop, to share their opinions and views with each other.

And speaking of our online outlets, we're excited to share the news that we've launched our brand-new website! Now each month you can experience the entire magazine in digital form right from the front page of moderndrummer.com—including all the interviews, reviews, lessons, and departments that appear in the print magazine, along with additional video content, blogs, news, and more. You'll also be able to access more than *forty* years' worth of archival *Modern Drummer* material—making moderndrummer.com by far the most extensive source of drumming journalism anywhere on the internet. Check it out, and enjoy!

Willie Rose
Associate Editor

facebook.com/moderndrummer
@modern_drummer
+moderndrummer
@modern_drummer

MODERN DRUMMER

Founder
Ronald Spagnardi
1943–2003

Publisher/CEO
Isabel Spagnardi

Senior Vice President
Lori Spagnardi

Vice President
Kevin W. Kearns

Associate Publisher
Tracy A. Kearns

Advertising Director
Bob Berenson

Advertising Assistant
LaShanda Gibson

Senior Art Director
Scott G. Bienstock

Editorial Director
Adam J. Budofsky

Managing Editor
Michael Dawson

Associate Editor
Willie Rose

Editor at Large
Billy Amendola

Business and Content Development
Miguel Monroy

The *MD* Pro Panel: Chris Adler, Gregg Bissonette, Jason Bittner, Will Calhoun, Terri Lyne Carrington, Matt Chamberlain, Jeff Davis, Peter Erskine, Bob Gatzen, Daniel Glass, Benny Greb, Matt Halpern, Horacio Hernandez, Gerald Heyward, Taku Hirano, Susie Ibarra, Jim Keltner, Pat Mastelotto, Allison Miller, Rod Morgenstein, Chris Pennie, Stephen Perkins, Dafnis Prieto, Rich Redmond, Brian Reitzell, Jim Riley, Antonio Sanchez, Gil Sharone, Chad Smith, Steve Smith, Todd Sucherman, Billy Ward, Kenny Washington, Paul Wertico

MODERN DRUMMER ADVISORY BOARD: Kenny Aronoff, Eddie Bayers, Bill Bruford, Harry Cangany, Dennis DeLucia, Les DeMerle, Peter Erskine, Bob Gatzen, Danny Gottlieb, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Rod Morgenstein, Andy Newmark, Neil Peart, Steve Smith, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Patrick Berkery, Stephen Bidwell, David Ciauro, Bob Girouard, Mike Haid, John Martinez, Rick Mattingly, Ben Meyer, Ken Micallef, Jeff Potter, Will Romano, Bernie Schallehn, Ilya Stemkovsky, Robin Tolleson, Lauren Vogel Weiss, Paul Wells.

MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. PERIODICALS MAIL POSTAGE paid at Fairfield, NJ 07004 and at additional mailing offices.
Copyright 2017 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.
EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. Tel: 973-239-4140. Fax: 973-239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material but cannot assume responsibility for them.

SUBSCRIPTIONS: U.S. $29.95, Canada $33.95, other international $44.95 per year. For two- and three-year subscription prices go to www.moderndrummer.com. Single copies $5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call 800-551-3786 or 815-732-5283. Phone hours, 8AM–4:30PM Monday–Friday CST, or visit Subscriber Services at www.moderndrummer.com.

MUSIC DEALERS: Modern Drummer is distributed by Hal Leonard Corp., 800-554-0626, sales@halleonard.com, www.halleonard.com/dealers

INTERNATIONAL LICENSING REPRESENTATIVE: Robert J. Abramson & Associates, Inc., Libby Abramson, President, 7915 Via Grande, Boyton Beach, FL 33437, abramson@prodigy.net.

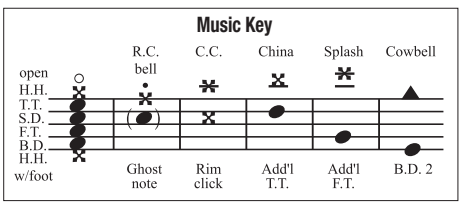
POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

MEMBER: National Association for Music Development, National Association of Music Merchants, Percussive Arts Society

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



“Best service I’ve received from ANY store!”

Robby, Vista, CA

DW
Collector’s Exotic
Shell Pack

Shell pack only — cymbals and hardware not included.

Sweetwater®
Music Instruments & Pro Audio

THE SWEETWATER
DIFFERENCE

FREE SHIPPING

FREE TECH SUPPORT

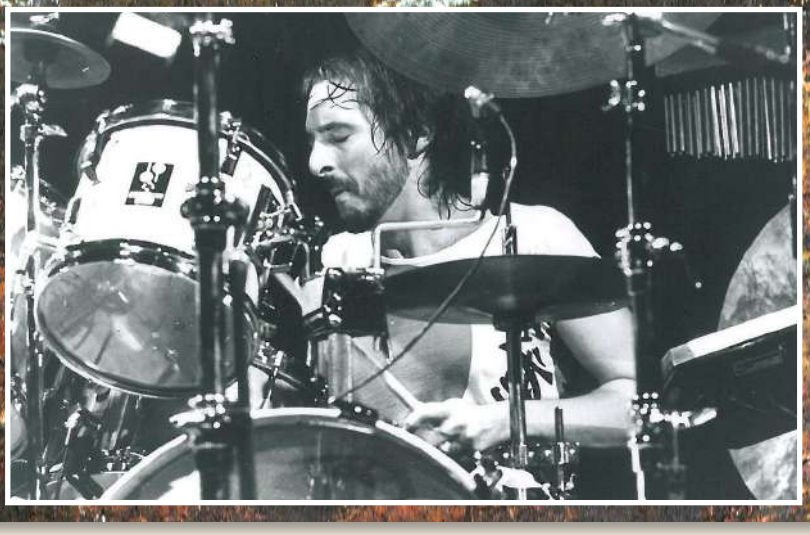
FREE 2-YEAR WARRANTY

(800) 222-4700 **Sweetwater.com**

0% INTEREST for 24 MONTHS* on purchases of select manufacturers’ products made with your Sweetwater Card between now and September 30, 2017 – 24 equal monthly payments required.

*Offer applies only to single-receipt qualifying purchases. No interest will be charged on promo purchase and equal monthly payments are required equal to initial promo purchase amount divided equally by the number of months in promo period until promo is paid in full. The equal monthly payment will be rounded to the next highest whole dollar and may be higher than the minimum payment that would be required if the purchase was a non-promotional purchase. Regular account terms apply to non-promotional purchases. For new accounts: Purchase APR is 29.99%; Minimum Interest Charge is $2. Existing cardholders should see their credit card agreement for their applicable terms. Subject to credit approval.

Favorite Steve Smith Track?



Since the mid-'70s, Steve Smith's drumming has enhanced a wide range of albums within the rock, jazz, and fusion genres. Classic hits, jazz-fusion escapades, and even Indian-influenced pursuits adorn the drummer's discography with artists such as Journey, Jean-Luc Ponty, and Vital Information. We recently asked our social media followers for their favorite drum track from Smith's diverse career. Popular picks included tons of Journey songs, including "Don't Stop Believin'" (which took the top spot by one vote), "Where Were You," "Separate Ways," "Escape," and "Line of Fire," while plenty of other choices included music from the drummer's extensive jazz and fusion output. Here fans offer insight into their favorite cuts.

I love the way the groove evolves in support of the song "Don't Stop Believin'." The pattern between the bell of the cymbal and the toms in the chorus is challenging and so musical. That song wouldn't work without that exact groove.
Andrés Forero

I love the complex simplicity of Journey's "Don't Stop Believin'" and the stadium rockin' of "Line of Fire," and I love to play along to "Stone in Love." "Troubled Child" has a complex time signature that hooks me in.

Also, the first Vital Information album was my initial introduction to fusion as a teenager in the '80s. I love the tunes "Looks Bad, Feels Good," "Questionable Arrivals," and "V.G." There's so much to love in Steve's playing, and he continues to inspire.
Dave Ferris

Jean-Luc Ponty's "Enigmatic Ocean, Part 2" was my introduction to fusion drumming. The speed and precision Smith played with seemed unbelievable to a teenage rock drummer like me. I'd never heard anything like it before, and I still listen back to that track today because of the combination of chops and musicality.
Keith Robinson

My favorite track might be "Mother, Father," from 1981's *Escape*. The drumming matches the emotion of the vocals throughout. Check out the lilt of the ride cymbal during the instrumental parts and the triumphant fills near the end. It's a thoughtful compositional masterpiece.
Omar Alvarado

"Escape" is probably my favorite Journey tune. The fill Steve plays toward the middle of the song is technically straightforward, but it's so perfect for the song and executed so well. Steve is always an inspiration.
Jim Benner

I absolutely love the feel on Journey's "After the Fall," off *Frontiers*. To me, that's how a great pop groove should sound. You could dedicate an entire article to breaking down all of *Escape* and *Frontiers*—so many cool parts.
Jim Julsrud

Journey's "Just the Same Way," from *Evolution*. I think he's blending a baião pattern with a staggered disco groove. I also love the triplet-based ghost notes and the deceptively slow, chugging cadence that appears to quote the melody. The master serves all of this up in a short-form pop song. It's his world—we only listen in it.
Jed Fearon

On Journey's "One More," the second track on 1996's *Trial by Fire*, Steve lays down a solid, impressive groove with some inventive bass drumming and energetic, colorful fills near the end.
Tim Baumann

"Faithfully," off Journey's *Frontiers*. Funny that a drummer with roots so deep in jazz and fusion soil would basically write the book on, and set the standard for, power ballad playing.
Seth Cashman

"Edge of the Blade," from *Frontiers*. Steve lays down a solid groove that really complements Neal Schon's playing. Near the end, both Steve and Neal are trading licks, and there are some tasty double bass fills. I love playing along to this track.
Patrick Handlovsky

Dropped Beat

David Baren Photography took the photo of Brazilian Girls drummer Aaron Johnston on page 56 of the May 2017 issue.

HOW TO REACH US letters@moderndrummer.com

TRIBUTE TO THE MASTER

"There ain't but one Tony Williams when it comes to playing the drums. There was nobody like him before or since."

Miles Davis

When Miles Davis invited the 17 year old Tony Williams to join his new Quintet, the music world would be forever changed … and the art of drumming would never be the same. Not only did Tony set a new standard with this revolutionary group but the very sound of his instrument, in particular that of his cymbals, would set a benchmark to which, still to this day, all others would aspire.

Created as faithful replicas of these now iconic cymbals, we are proud to introduce the new Tony Williams Tribute Cymbals. To ensure absolute integrity in the recreation process, Colleen Williams, Tony's wife, hand carried to Istanbul the actual cymbals Tony played on the Miles Davis Quintet's historic recordings. Every aspect of these legendary cymbals has been meticulously replicated by the Istanbul Mehmet master artisans to ensure that the new Tribute models be as close in sound as possible to the originals.

The Tony Williams Tribute Cymbals are available in sets featuring 22" Ride, 18" Crash, 14" Hihats and now also individually.

istanbul® Mehmet Handmade Cymbals from Turkey

www.istanbulmehmet.com - info@istanbulmehmet.com - ussales@istanbulmehmet.com

OUT NOW

Willie Jones III
on Gerald Cannon's *Combinations*

A jazz drummer and producer burns on a longstanding musical partner's sophomore effort as a leader.

Jazz drummer Willie Jones III and bassist Gerald Cannon share a long and swinging rhythmic bond that dates back to their 1997 pairing in jazz trumpeter Roy Hargrove's band. Since then, both have individually—and often together—accompanied a long list of jazz royalty. So it's no surprise that Cannon invited Jones to play on his second album as a bandleader, *Combinations*. This time, however, Cannon asked Jones to coproduce. Says Jones, "I just thought, *Man, perfect!*"

Jones has demonstrated his impressive production talents on the six recordings he's released as a leader on his own WJ3 record label, and he contends that drummers are a natural fit in the role. "Gerald trusted my ear," he says. "As a good drummer, you're always listening to everything that's going on—rhythms, pitches, tones, and concepts. I'm always conscious that I want to be as *musical* as possible, since I don't play piano, bass, or a horn. It's like you close your eyes and think, *Let me just hear everybody else play*—like putting on a record. You can judge it as a whole."

The aptly titled *Combinations* features a different grouping of musicians on each track. Guests include saxophonist/clarinetists Gary Bartz and Sherman Irby, saxophonist Steve Slagle, trumpeters Jeremy Pelt and Duane Eubanks, pianists Kenny Barron and Rick Germanson, and guitarist Russell Malone. Jones' infectious drumming is a consistent presence throughout the album, with the exception of one funky track featuring Living Colour's Will Calhoun. "That was right up his alley," Jones says. "I was honored just to sit by the mixing board while he was playing. He was great, and it brought diversity to the record."

Covering a broad range of jazz styles, *Combinations* kicks off with "Every Man Is a King," a hard-swinging track that revs up the Jones-Cannon engine. "We've always had a tight groove as far as locking up the rhythm section," Jones says. "In jazz, the groove and the pocket are in the ride cymbal. Gerald is always listening to how I'm attacking the ride. I'm always considering: Does this bassist play ahead of the beat, behind the beat, or right down the middle? Gerald is always right down the middle, which is perfect for me."

"Columbus Circle Stop" is a tricky and decidedly different number that challenged Jones. "When I first heard the song, I didn't know how to approach it," he recalls. After bringing home a demo, Jones listened repeatedly to the melody. "Then I suddenly realized I could approach it with a Jack DeJohnette vibe. There's not a distinct groove on that song; it's a constant creative rhythm going on."

This summer will see the release of Jones' latest disc, *My Point Is…*, and his appearance on a new release from Russell Malone, and the drummer will join the young piano phenom Joey Alexander on tour. And while Cannon continues his tenure with McCoy Tyner, *Combinations* will likely spawn more gigs for his working trio, which includes Jones and Rick Germanson. **Jeff Potter**

More New Releases

Goldfinger The Knife (Travis Barker, Josh Dun) /// **Fruit Juice** Eat You Up (James Dyer) ///
Wilderness Dream Paralysis Rise (Trey Derbes) /// **Tau Cross** Pillar of Fire (Michel "Away" Langevin) ///
The Melvins A Walk With Love and Death (Dale Crover) /// **Sweet Apple** Sing the Night in Sorrow (J. Mascis) ///
Choir Vandals Dark Glow (Wil McCarthy)

ON TOUR

Eric Forberger/YRK Creative

Chad Gracey With Live

The original lineup of the '90s rock hitmakers reunites for a string of live dates and more.

After going on hiatus in 2009 and returning a couple years later with former Unified Theory singer Chris Shinn at the mic, the chart-topping rock band Live reunited with its full original lineup in December of 2016. With founding vocalist Ed Kowalczyk back in the fold, longtime drummer Chad Gracey has been backing the restored quartet on a string of headline and festival dates that last though early fall. New music is on the way, and as the band celebrates the twenty-fifth anniversary of its debut full-length, *Mental Jewelry*—a "happy coincidence," as Gracey puts it—the drummer reflects on the reunion, touring, and more.

MD: What was it like reuniting with Ed Kowalczyk after eight years?
Chad: It was refreshing, and as comfortable as seeing a brother again. For better or worse, the separation was needed, and all parties experienced growth. It's been a very positive experience thus far. It feels like home.
MD: Do Live's songs change on stage compared to the records? Is there any room to improvise?
Chad: Some songs changed over the years on tour. We'd jam a little more in certain sections, or extend a song. With this reunion, we decided to bring them all back to the original form and see what new sections might arise. I personally like a drummer to stick relatively close to the original parts in songs that I love. Not to say that I don't enjoy some improvisation. But [I like to] stick to the original and improvise tastefully.
MD: How has the band's writing process evolved over the years?
Chad: In the past, someone would bring in an idea and we'd jam to see if it went anywhere. That continued for a good deal of our career. Occasionally Ed would come in with a fully arranged song—he always wrote all the lyrics and melodies. Lately, for our new stuff, Ed, Chad [Taylor, guitar and backing vocals], or Patrick [Dahlheimer, bass] would come up with an idea and lay it down to a click in our studio. Then I'd play to it, and Chad would build the song from there. It's nice to have our own studio now.
MD: How do you build up the stamina to play long, intense sets on tour?
Chad: I keep in fairly decent physical shape by working out and running while I'm off. But to be honest I don't do anything special. I rely on rehearsals to build up stamina, and get out there for game time.
MD: Do you have any advice for up-and-coming drummers looking for a lasting career in music?
Chad: I'd say either find a core group of brothers who are all as committed as you, or practice a lot and be so damned good that you can play anything with anyone.
MD: Are there musical qualities that your favorite musicians share?
Chad: I think that generally we all share the quality of using the drums as a true instrument to accentuate what the band is doing. We don't get too busy, but we also don't only play some boring, basic beat the whole time.
Willie Rose

Also on the Road

Kevin Haskins with Poptone /// **Chris Adler** with Lamb of God /// **Paul Bostaph** with Slayer /// **Rob Bourdon** with Linkin Park /// **Joe Magistro** with the Magpie Salute /// **Zbigniew "Inferno" Promiński** with Behemoth /// **Bill Stevenson** with Descendents /// **Lee Falco** with Donald Fagen and the Nightflyers /// **Ben Koller** with Converge

NEWS

Barry "Frosty" Smith Passes

Barry "Frosty" Smith died this past April 12. The drummer, known by many for his work with the popular soul-rock organist and singer Lee Michaels, worked in multiple genres since the late 1960s, and his devotees included none other than John Bonham, as well as a countless number of drummers in Austin, Texas, where he made his home in 1981.

Smith was born in Bellingham, Washington, and raised in the San Francisco Bay area, and was a child tap-dance prodigy who studied classical piano before taking up the drums. The nickname Frosty was derived from his chosen stage name of Bartholomew Eugene Smith-Frost, as he was credited on Lee Michaels albums. The few available videos of this duo provide great insight into the drummer's early command of the instrument, while the ten-minute solo "Frosty's" from Michaels' self-titled 1969 LP is a master class in phrasing, textures, and dynamics.

After his tenure with Michaels, Frosty formed the San Francisco–based group Sweathog, which scored a modest hit with the track "Hallelujah" before breaking up in 1973. After relocating to Los Angeles, Smith appeared on records by Rare Earth, Sly and the Family Stone, and Funkadelic. In the early '80s he toured with Texas roots-music legend Delbert McClinton and subsequently settled in Austin. As a first-call drummer in the city, he recorded with Junior Brown, Butch Hancock, Papa Mali, Roky Erickson, and Marcia Ball, among many others. The '90s found him guiding players twenty years his junior in the band Soulhat, which was signed to Epic Records and toured nationally.

Many stories paint Smith as sort of a cross between *Star Wars*' eminently wise Yoda character and the TV comedy *Parks and Rec*'s notoriously libertarian Ron Swanson. After being called by Frosty to sub for him, a young Brannen Temple (Dixie Chicks, Eric Johnson) left him a voicemail inquiring about the condition of the Antone's Nightclub house drumset. The reply message was simple: "Brannen, Frosty. Be a man." *Click.* Chris Layton (Double Trouble, Kenny Wayne Shepherd) once asked Smith to give his then adolescent son a lesson. Frosty agreed to meet at Layton's house forty minutes away that same day, and he demonstrated single- and double-stroke rolls. "You have to have the tools and do them well, and then you can do anything you want," he told the junior Layton. "And if you don't, you won't." **Stephen Bidwell**

Barry "Frosty" Smith (bottom) was a member of the Texas-based rock band Soulhat, pictured here, and played with Lee Michaels, Funkadelic, and Delbert McClinton, among others.

Special thanks to Eric Hughes of the Percussive Arts Society for sharing an interview conducted by Stephen Belans at PASIC 2012.

D'Addario Awards Six Chicago-Area Music Education Grants

The D'Addario Foundation, a 503(c) nonprofit that partners with transformative music education organizations, awarded more than $17,000 in grants to six Chicago-area music education nonprofits this past April 28 at the Burr Ridge, Illinois, music retailer and lesson center, Quinlan and Fabish. "Handing out grants to not-for-profit organizations like these is my favorite part of my job," D'Addario Foundation director Suzanne D'Addario Brouder said. "Our foundation's purpose is to support organizations like these and to recognize and raise the visibility of the tireless and incredibly impactful work they do in expanding music education possibilities."

D'Addario Foundation director Suzanne D'Addario Brouder (far right) and Quinlan and Fabish Music Company owner George Quinlan (back row, far left) with the Chicago-area grant recipients

Roland Announces New Partnership with Playing for Change Foundation

Roland Corporation U.S. recently announced its official roles as lead partner and tenth-anniversary sponsor with the Playing for Change Foundation (PFC), a global nonprofit organization that develops and supports school music programs in underserved communities around the world. Roland's global artist-relations centers will assist the PFC with local events by supplying equipment, helping with video content, and supporting the foundation's upcoming tenth-anniversary celebration.

"We believe every child deserves the opportunity to experience the joy of making music," says Roland CEO and representative director Junichi Miki. "Through our alliance with the dedicated team at PFC, we aim to make this a reality for children we otherwise may not have been able to reach."

From left: Roland vice president of marketing Chris Halon, Playing for Change Foundation executive director John McKenna, and Roland CEO/president Jay Wanamaker and vice president of artist relations Brian Alli

Who's Playing What

Kris Gustofson (Trauma) is using **Regal Tip** drumsticks.

Anderson .Paak (Dr. Dre, Bruno Mars) has joined the **Sabian** artist family.

Claus Hessler (Flux, educator) has joined the **Promark** artist roster.

THE SHAPE OF THINGS TO DRUM

The new Simmons **SD**2000 offers unprecedented creative control far beyond what traditional acoustic and electric kits can offer. Explore the massive Signature Sound Library featuring sought-after kits, world percussion, industrial samples and more. The SimHex® tension-able mesh pads allow for nuanced performance, while the unique Spherical Isolation Mounting System™ creates expansive pad position options and virtually eliminates cross-talk. Test drive the **SD**2000 today and experience the shape of things to drum.

"Engineered as a sound design tool for today's modern drummer."

— Dave Simmons

SIMMONS®

James Bennett

Skid Row's Rob Hammersmith

As drummers, the idea of leaving home for a gig with just a few small items can be stressful. For most of us, the choices we make regarding gear are well-thought-out decisions based on research, experimentation, and experience. The idea of leaving it all behind and jumping into unfamiliar territory can be unsettling, to say the least. Fly dates, fill-ins, sitting in, and even auditions will at some point force every drummer to step outside the comfort zone they've created for themselves. Here are a few things I've learned that help me feel much more at home on a gig.

For me, my sticks and bass drum pedal are must-haves. These are my connections to the kit. I've been playing Vater 5Bs for a very long time, and they always feel familiar and comfortable. The Pearl Eliminator double bass drum pedal has been my pedal of choice since I can remember, and I've got mine dialed in just the way I like it. Sometimes adjustments need to be made to my playing to adapt to a particular drumkit, and being comfortable with the tools that connect me to the kit makes those adjustments much easier.

On my main gig, fly dates are very common. Unfortunately we don't always have the luxury of bringing items such as snare drums or cymbals. Those luggage costs can add up quickly. But I've found that traveling with an LP Rock cowbell has become a necessity for me. Some of our songs feature prominent cowbell parts, and these parts just don't work if that cowbell isn't rockin'!

One last item I can't leave home without is a small toolkit with various items to get through most situations that cause problems on the gig. Included are a reliable hi-hat clutch, cymbal felts, dampening devices, and gaffer's tape. Aquarian's duraDOTs are great for turning an old, beat-up house snare drum into a set of backbeats you can count on.

In any situation, it's always a balance of being prepared and being flexible in the moment. Be positive and open-minded, and you might just find your next piece of must-have gear.

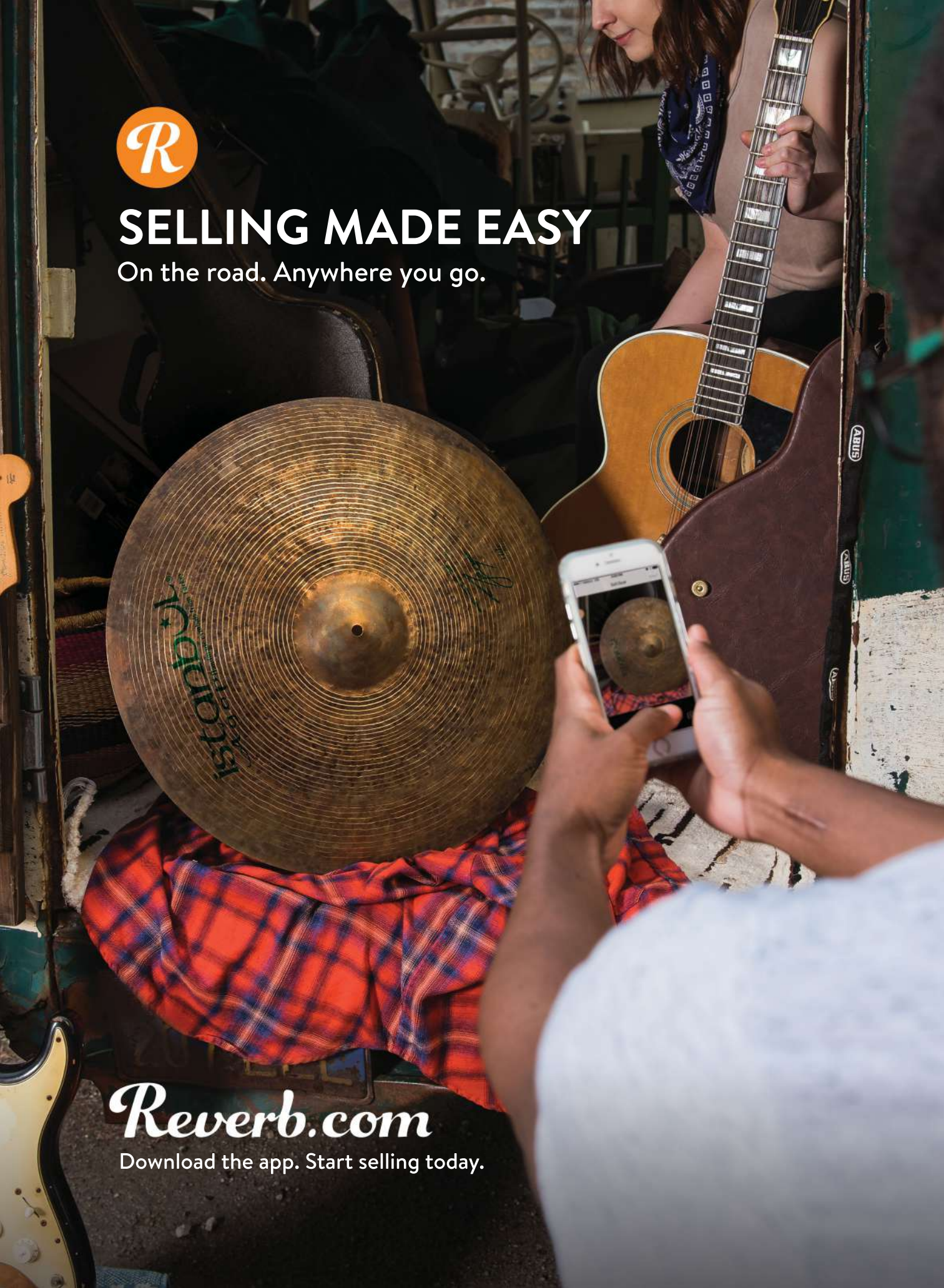
DRUMFEST
AT PASIC 17
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
NOVEMBER 8-11, 2017 / INDIANAPOLIS, IN
ARTISTS INCLUDE:
STEVE SMITH
MATT GREINER
NIKKI GLASPIE
ERIC MOORE II
DANIEL GLASS
BERNIE DRESEL
DARU JONES
STANLEY RANDOLPH
JOHNNY VIDACOVICH
HANNAH WELTON
AND MORE...
REGISTER NOW!
PASIC.ORG/REGISTER
#PASIC17
LEAD SPONSOR
drumeo

Drums From Above

A photographer focuses on a way to shoot pro drummers that is certain to appeal to the Erector Set kid in all of us.

David Novin takes an unusual approach to his drummer portraits, which he presents in a series called Drums From Above. Novin, who's based in Denver, has worked with more than eighty drummers so far, and feels that his shooting style provides an opportunity to capture each player's drumming personality. Here at the *MD* offices, we've found that the shots inspire extended geek-out sessions, as we compare the players' unique setups and try to guess who each drummer is. We thought you might want to get in on the game too, so we asked Novin to share eight of his photos. (More can be seen at drumsfromabove.com.) Have fun trying to tell if any of your favorite drummers are included here. The answers can be found at the bottom of the page, but don't get *too* hung up on the ID part; there's a lot of enjoyment to be had by just staring at the idiosyncrasies of each setup.

1. Andy Borger (Marco Benevento) 2. Jeff France (Thievery Corporation)
3. Jeremy Salken (Big Gigantic) 4. Mike Greenfield (Lotus)
5. Vinnie Amico (moe.) 6. Stephen Perkins (Jane's Addiction)


SELLING MADE EASY
On the road. Anywhere you go.
Reverb.com
Download the app. Start selling today.

Starclassic
PERFORMER B/B
PAST, PRESENT, AND FUTURE

EXOTIC MAPLE JOINS THE PARTY

Earlier this year TAMA celebrated a decade of success with its Starclassic Performer B/B line by rolling out a Limited Edition 10th Anniversary kit with an Exotic Elm outer ply. The feedback was so positive TAMA decided to keep the party going by offering a 10th Anniversary limited edition kit with an Exotic Maple exterior shell ply in three striking new finishes: **Figured Ocean Fade, Figured Stout Fade,** and **Figured Natural Maple**.

One thing that hasn't changed over the last 10 years is Performer's unique hybrid combination of Birch & Bubinga woods which have produced an unmistakably punchy sound and a consistently superior performance, both live or in the studio.

All three finishes available but limited and won't last long. *Hey*, that's just how it is if you're late to the party.

*10th Anniversary kit in Figured Ocean Fade shown with **TAMA Iron Works Studio Microphone Stands***

Figured Stout Fade

Figured Natural Maple

TAMA®

Tama Drums TAMAofficial officialtamadrums @TAMAofficial

Doc Sweeney

Serengeti Stave-Shell Drumset

A dual-species stave-shell kit with dark overtones, depth, and power.

In the June 2016 issue of *MD*, we reviewed two incredible snares by Doc Sweeny Drums. Since then, the company's head builder, Steve Stecher, has continued to explore more unique custom offerings, including the beautiful dual-species stave-shell kit we have for review here, which Stecher dubbed the Serengeti.

The Specs

The Serengeti (list price: $5,000) is a dual-species stave-shell drumset featuring tigerwood and walnut shells with a wenge inlay. The two types of wood are joined together with a rabbet joint. The tom shells are .375" thick and have forty-five-degree round-over edges. The bass drum is .5" thick and has full round-over edges. The snare is .5" thick and has double forty-five-degree edges.

This kit came with a 16x22 bass drum, 9x13 and 16x16 toms, and a 6.5x14 snare. The snare and toms came with 3mm triple-flanged hoops. The toms had Evans G2 Coated batters and Genera Resonant bottoms. The snare had a Genera Dry batter and a Clear 300 bottom. The bass drum had an EQ3 Frosted batter and a Calftone resonant.

Doc Sweeney uses proprietary aluminum lugs, which incorporate rubber washers to provide less metal contact with the shell. The snare came with a Trick GS007 multi-step strainer and Sabian bronze wires. The drums are hand-rubbed with oil. The combination of the walnut and tigerwood segments and wenge inlay made this a truly unique shell with breathtaking beauty.

The Serengeti Sound

This kit's name is not only accurate in terms of reflecting the natural beauty of the world-famous African region that inspired it, but also in terms of its sonic offerings. The depth of the snare shell and dry-sounding batter head resulted in an aggressive bite with very little decay. As I tuned the snare low and kept the snare wires loose, I was able to get a fat, classic R&B sound with a good "splat" and minimal resonance. It sounded like I had a wallet sitting on top of the drum.

At higher tuning, the snare still provides quite a bit of depth beneath cracking rimshots. The 6.5" depth and dry, warm tone of the shell may not provide the same versatility as a shallower 5" version would offer, but in return you get a powerhouse snare that shines in medium to low tunings.

The toms had deep, focused attack and dark overtones. Regardless of how I tuned them, they continued to provide a lot of power with a small amount of sustain. The short decay and deep timbre of the shells reminded me of the tribal sounds of African drums.

When tuned medium-low and left wide open, the bass drum had nice low-end punch with a bit more resonance than the toms. This let me channel more of a John Bonham vibe with a huge, round attack. I ended up preferring the bass drum tuned a tad higher and with a little bit of dampening inside to reduce some of the sustain. That setup worked great for jazz/fusion playing, as it provided focused punch and minimal resonance.

Final Thoughts

So who are these drums for? Well, I found them most appropriate for rock-type applications at medium to low tunings—there's a sweet spot in that range that made me want to lay down meat-and-potato grooves that emphasize the kit's dark, powerful tones. But the Serengeti would really be appropriate for any drummer who appreciates exquisite craftsmanship, dark overtones, a powerful attack, and one-of-a-kind beauty.

Miguel Monroy

Video Demo
moderndrummer.com

Universal Audio

Apollo 8P Interface

A professional-grade eight-channel unit with advanced analog-modeling technology.

Universal Audio has been at the forefront of audio recording technology since the 1950s. The current incarnation of the company, under the helm of founder Bill Putman Sr.'s sons Jim and Bill Jr., is dedicated to reproducing classic analog recording equipment for the digital age. For a drummer looking to build a project studio, UA offers the Apollo 8P Thunderbolt audio interface, which includes eight Unison mic preamps, a bundle of high-powered UAD effects plug-ins, and QUAD Core zero-latency onboard processing. The 8P can also cascade with up to four other 8Ps for additional mic inputs.

At First Glance

On the surface, the Apollo 8P looks like a typical high-end audio interface. There's a large preamp gain knob on the front panel, two quarter-inch input jacks, an LED screen depicting the input level of each channel, and buttons for channel select, phantom power, phase reversal, -20dB pad, and high-pass filter. The back panel has two ADAT inputs, two ADAT outputs, two Thunderbolt connections, word clock in/out, eight line-level outputs, and eight XLR inputs for microphones. The physical components of the Apollo 8P are sturdy and sleek, but the real power of this interface lies in what's hiding under the hood.

UAD-2 QUAD Core DSP Acceleration

The biggest strength of the Apollo 8P is the onboard processor that allows UA to integrate its analog-modeling plug-in software with the hardware so that you treat the microphone signal with preamp simulators, compressors, EQs, and other effects on the way into the recording software on your computer. Not only does this allow you to carve out a more mix-ready sound from your drums before recording them to disk, but the QUAD Core DSP also takes on the processing demands of those plug-ins so your computer can run more efficiently. All of the individual channel adjustments for the inputs on the Apollo 8P, including the application of effects and the Unison mic-pre simulators, is controlled via UA's own intuitive Console app (shown below).

Unison Analog Emulation

Anyone who's spent time in a professional recording studio or has flirted with the idea of building a project studio at home has likely heard or read lore about how important it is to have classic analog compressors and mic preamps in order to capture a high-end sound. The problem is that those pieces of hardware are often priced well beyond the start-up budget of a drummer looking to lay down tracks for YouTube videos or independent recording projects.

To bridge the divide between major recording studios and cost-

conscious home-studio owners, UAD developed what it calls Unison technology, which allows you to convert the clean, precise sound of the Apollo mic preamps into near-exact replications of revered models by Neve, SSL, API, Manley, and UA. The 8P comes with a Unison version of UA's classic 610-B channel strip, which I found to be a great choice when I wanted to get a fatter, grittier, and more vintage tone from the Apollo. The other Unison channel strips can be downloaded from the company's website for about $200 each, which is a fraction of what it would cost to purchase an analog version.

The Rest of the Effects

The Apollo 8P also comes with great-sounding reproductions of Fairchild 670, Teletronix LA-2A, and UA 1176SE/LN compressors, Pultec MEQ-5 and EQP-1A equalizers, the high-powered Precision Mix Rack collection, the UA Precision Enhancer Hz for beefing up low-end frequencies, a Raw distortion stomp box, Softube guitar amplifier simulators, and the natural-sounding RealVerb Pro reverb.

An Instant Upgrade

If you're in the market for a powerful, professional-grade interface with incredible flexibility and expandability, the Apollo 8P is about as good as it gets. When comparing recordings we made of drums using the 8P to those we made with an older unit from another company, the difference was astounding. The 8P made the spot mics on the drums sound fatter, punchier, and more realistic, the overheads had a lot more detail and clarity, and the room mics conveyed the distance and depth of the studio in a much more three-dimensional way.

When we started messing around with applying effects and Unison preamp plug-ins to each channel within the Console app, we were completely blown away with what the 8P can do. Being able to dial in the exact sounds we were looking for, which could range from clean and simple to ultra-processed and funky, and having those sounds be baked directly within the audio files as they were recorded, was a game changer. Since no additional plug-ins had to be applied within the DAW, our computer worked more efficiently, and the tracks sounded mix-ready without any further tweaks.

The Apollo 8P isn't a cheap interface; it costs around $2,000. But given that it includes eight world-class mic preamps, has its own processor to prevent overworking your computer, and comes with a handful of great-sounding digital reproductions of some of the most legendary effects processors in the history of recorded music, we feel that it's worth every penny…and then some.

Michael Dawson

V-Classic

V.16 5th-Anniversary Cymbals

Funky new designs from one of Turkey's most creative companies.

V-Classic is a small custom shop in Turkey that specializes in reinventing the classic cymbal sounds of the '60s for more contemporary applications. The company is celebrating its fifth anniversary in 2017 with patented new designs, called V.16, that feature sixteen-sided edges and a few other unique tweaks. We were sent 24" and 21" crash-rides and a pair of oversized 17" hi-hats to review.

24" Crash-Ride

All V-Classic cymbals are designed to provide a soft feel and dark sound that responds fully at low and medium volumes. They are hand-hammered and specially treated to have a vintage appearance as well as clear stick definition, controlled overtones, and long sustain. The company uses a unique high-quality B25 alloy (25% tin and 75% copper), which is a key component to producing a classic-style Turkish cymbal.

To make the cymbals in the V.16 series even more sensitive and articulate and to diminish additional unwanted frequencies, the company cut the edge to create a sixteen-sided hexagon. The 24" crash-ride has a flatter profile than other V-Classic rides, and it features a mini-bell. Both of those elements helped tame this oversized cymbal so that it didn't wash out quickly while still providing a lush, full crash when struck with the shoulder of the stick. I found that the 24" V.16 played with more control than other Thin cymbals of this size while still being able to open up and roar when needed.

Its stick sound is clear and earthy but not overly dry, and the crash is rich and warm without excessive trashiness. The bell had a higher pitch than expected, but it's also well integrated so that bell strikes elicited a soft bed of musical undertones.

I liked pairing the deep, dark tone of the 24" with larger and low-tuned drums for big, earthy rock beats. It also was very expressive when played at lighter dynamics with a small, tightly tuned bebop kit. This is a very thin cymbal (2,522 grams) with a lot of flex, so I wouldn't use it as a primary ride in louder situations. But in situations that called for a dark and washy-yet-controlled ride that could also supply a huge, dramatic crash, this big boy was a ton of fun.

21" Crash-Ride With FX Holes and Rivets

The 21" V.16 crash-ride is also sixteen-sided but features a larger bell than the 24". It has two 1.75" holes punched on opposite sides of the cymbal, 2" from the edge. Three large brass rivets are installed 2.5" apart from one another and 2" from the edge. Contrasting with the silky smooth sound of the 24" crash-ride, the 1,806-gram 21" has a trashier and more complex tone that explodes when crashed but dies down quickly to a simmering sustain. I used this cymbal more for accents, but it has clean stick articulation and a deep-sounding, highly integrated bell.

Played lightly on the bow, the 21" V.16 has a smoky old-school vibe that recalls the gritty ride sound of Art Blakey, Billy Higgins, and other hard-bop giants. The 21" V.16 also sounds great when played at the opposite end of the dynamic spectrum for aggressive crashes. It hit with a big, bold punch but didn't overwhelm the kit with lingering sustain. And it's not as loud or trashy as other effects crashes and Chinas I've played. Fans of the complex, dry crash sound that modern jazz master Brian Blade often uses to punctuate fills and elevate improvisations will really dig this cymbal.

17" Hi-Hats

The V.16 17" hi-hats are the only ones we reviewed in the series that weren't polygonal. The top weighed 1,232 grams, and

the bottom was 1,283. They're thin cymbals, but they didn't have as much flex as the rides. The bottom hi-hat had a 2" band of traditional lathing on the underside edge, while the remainder of that surface was raw. The bottom of the top cymbal was raw, and the top side of both cymbals was softly lathed from the edge to the start of the bell.

V-Classics owner/designer Torab Majlesi describes these hi-hats as being "dark and groovy," and they were exactly that. When used for mid-tempo Steve Jordan–type beats, they provided a dense, low-pitched closed sound, deep but fast barks, and a smooth, dark sustain when struck partially open. They had more presence, power, and clarity than you'd get from a pairing of two thin crashes, but they also had a soft, breathy character that sounded well balanced acoustically and when placed under microphones. These 17" hi-hats are perfect for situations requiring cymbals to blend within the mix rather than sit atop it.

Michael Dawson

PRODUCT CLOSE-UP

Love Custom Drums

Brass, Copper, and Old Steel Snares

Versatile but unique shades of awesome at prices a working drummer can afford.

With more than twenty years of experience in drumming and drum technology, LCD owner Buddy Love prides himself on knowing what it takes to make instruments that have the durability and toughness to hold up to the rigors of the road while also providing dynamic, expressive sounds. The company's metal snares we have for review this month—a 5.5x14 brass, a 6x14 copper, and a 6x14 heavily oxidized Old Steel—are designed with working drummers in mind who need to get the most versatility out of a single drum. Each had its own unique flavor while also being able to run the gamut from high to low. Let's take a closer look.

5.5x14 Brass

Every drummer needs a workhorse metal snare, and LCD's 5.5x14 brass fits the bill. This drum has a .05" rolled-brass shell with eight

center-point lugs, triple-flange steel hoops, a Trick GS007 throw-off, and Puresound twenty-strand wires. The batter head is an Evans Power Center Reverse Dot, and the snare side is Evans' 3mil 300 series. The shell wall is straight (i.e. no folded flange on top or bottom to create the bearing edges), and there are two small vent holes drilled beneath the throw-off and butt plate to help improve snare response. The tension rods and lugs are insulated with plastic washers to minimize metal-on-metal contact.

Copper

Of the three LCD snares we reviewed, the brass model had the fullest voice and most balanced overtones. Capitalizing on that versatility, I favored it at a medium tension and without any muffling. I could get plenty of articulation from ghost notes at that tuning, while drawing out a strong, smacking attack from rimshots that had musical overtones that decayed quickly and evenly. I could also crank the batter to dry up the overtones without choking the life out of the drum. And when detuned the brass shell throws out a lot of beefy low-end while maintaining crisp snare response and balanced sustain. List price is $650.

6x14 Old Steel

The oddball of the trio is the 6x14 Old Steel, which has a heavily oxidized 16-gauge shell that looks like it came directly from an industrial salvage yard. Love purposefully went for a tougher vibe on this drum by including distressed lugs, rather than the shiny chrome versions used on the brass and copper. The rustic look continues to the weld in the shell, which is left raw. Buddy also outfitted the shell with a simple washer-type round badge rather than the more ornate family-crest badge used on the other two drums.

The Old Steel snare came with an Evans Genera batter, which has a preinstalled muffling ring on the underside, and a 300 series bottom. Like the other two drums, the Old Steel has eight center-point lugs, a Trick GS007 throw-off, and Puresound wires.

The combination of the muffled batter head and aged shell gave the Old Steel snare a fat, dry sound that felt most at home at medium-low and low tunings, where it provided a dark, powerful punch that mixed well in modern rock applications. You could also crank the batter for a thick, dense "crack" with minimal overtones, and medium tunings had a more transparent tone that smacked quickly without ringing excessively. List price is $500.

6x14 Copper

Aside from an extra .5" of depth and metal type, the LCD copper snare is identical to the brass. The shell thickness, hardware, and other appointments are the same. And like the brass, the copper snare could cover a wide range of sounds and timbres. But the overtones were more focused in the higher registers, and they decayed a bit slower. For those reasons, I preferred the sound of the copper drum at tighter tunings, where the brighter overtones could bring in a bit more presence and personality to an otherwise dry, crisp, articulate "pop." I also enjoyed the compressed, controlled tone that the copper drum produced at a super-low tuning without muffling.

If you tend to go for tighter and more focused snare sounds, then the LCD copper is an excellent alternative to the more open, full-range tone of the brass and the fatter, darker vibe of the Old Steel. List price is $700.

For more info on these snares, visit lcdcustomdrums.com.

Michael Dawson

Dams of the West's Gabriela Jimeno and Chris Tomson

Roles flip, as the drummer for the indie-rock hitmakers Vampire Weekend steps out from behind the kit to front his own project while recruiting an established solo artist, frontwoman, and drummer to handle his grooves live.

The New York–based, world-music-influenced rock band Vampire Weekend became an alternative-music household name in the late 2000s thanks to singles such as "Cape Cod Kwassa Kwassa," "A-Punk," and "Oxford Comma," all from its 2008 self-titled debut album. The group, backed by drummer Chris Tomson, would go on to achieve number-one *Billboard* chart debuts with 2010's *Contra* and 2013's *Modern Vampires of the City*.

In late February of this year, Tomson released his debut solo record, *Youngish American*, with his project Dams of the West. Produced by Black Keys drummer Patrick Carney, the no-frills indie-rock album sees Tomson augment his own catchy melodies, jangly guitar hooks, and pulsating dynamics with the familiar driving, tom-infused grooves that adorn Vampire Weekend's catalog.

To fill the drum chair on an extensive U.S. and Canadian tour this year, Tomson enlisted Gabriela Jimeno, a frontwoman herself in the one-person, sampler-based electronic/indie project Ela Minus and a drummer in the psychedelic indie-pop group Balancer. Live, Jimeno instills an invigorated zest into the Dams' set while handily orchestrating Tomson's multilayered parts around the kit on songs such as "Death Wish" and "Tell the Truth." And when a driving pulse is called for underneath Tomson's smooth melodies and propelling guitar, Jimeno slams it home.

As Tomson and Jimeno were trekking across the country in support of *Youngish American*, they took a break to talk to *MD* about bringing their previous experiences to Dams' live set, and more.

MD: What was the process for bringing *Youngish American* to a live setting?

Chris: Everyone listened to both the entire arrangement and their specific part in isolation before we rehearsed. Even though I have a semi-checkered jam-band past, I approached the Dams' live show similarly to a live Vampire Weekend performance by trying to keep it fairly similar to the recording. I wanted to feel like the band was being faithful to the songs and their arrangements, and Gabi has continually been great at doing so drum-wise.

Gabriela: I first aimed to learn the parts as exactly as I could, to understand Chris both as a drummer and a songwriter. I wanted to know the intention of each song and part. I wanted to understand his drummer "self" so that he'd feel as comfortable being a frontman as he would be playing the drums. It's literally like walking in someone else's shoes.

All of the parts have a place inside the arrangement of the song. It's like Chris writes drumbeats that include all the instruments in a band, as opposed to only all the parts of a drumset. And you have to think of them in that way—like melodies. We're both aware of how different the context of a recording is compared to a live performance, and that's been very present in my interpretation of the songs. The more we play together, the more I learn about the way he thinks as a drummer and about his taste on the things that I bring along. It's become a balance for me to play his parts the best I can while making small changes that come along naturally and serve the intention of each song.

MD: Do you share any common influences?

Chris: I think the Venn diagram of our drumming style and influences has lots of overlap and separate interests. On the last tour, we both enjoyed figuring out exactly what our mutual interests were and what we could contribute to each other. I think my best contribution to Gabi's purview was introducing her to the Walkmen and Matt Barrick's incredible drumming.

Gabriela: I think we definitely have a similar taste in music, but weirdly at the same time it's very opposite. But there's always room to show each other new music. Chris Bear [Grizzly Bear] is one of our favorite drummers. Creativity and originality are qualities that I think we both appreciate in other musicians.

MD: Have you learned anything that's changed your concept of drumming after fronting your own projects?

Chris: I feel like I've become way more sensitive to the ups and downs of tempo during the Dams' touring. Now I feel very attuned to the natural speed of the Dams' songs, perhaps because of the mechanics of lyrical enunciation. I'd like to apologize to Vampire Weekend for all of the extra-speedy "A-Punk" performances over the years. My bad!

Gabriela: Drums serve as a platform for music and musicians to be free. The better a drummer you are, the more freedom you give to your bandmates to express themselves. When you play drums, you're letting go of your ego and serving the music and your bandmates—never yourself. From both fronting a band and backing them, you understand that it's not about what form you're expressing yourself in when your entire self is music. It doesn't matter what shape it comes out of you.

MD: In certain songs on *Youngish American*, there are driving, atypical drum parts that almost sound overdubbed, such as in "Tell the Truth." Chris, how did you approach coming up with the drum parts for the record?

Chris: The approaches to drumbeats on this record were all over the map for me. I'd fumble around on the kit until something felt cool, such as in the verse groove of "Death Wish," or play around with weird Roland CR-78 grooves, like on "Youngish Americans." Patrick Carney was incredible when it came to shaping up the drumbeats and sounds for the album.

MD: Gabriela, are there any technical challenges in playing layered parts live on a kit?

Gabriela: It's like trying to play what two or three drummers are playing at once. Minimalism is a very prominent concept in my approach to music. As a drummer I always think, *What's the least I can play without losing the beat?* As an exercise many years ago, I'd try to break down beats. I'd start taking things away—such as a hi-hat part or specific beat in a measure—and see how minimal I could go before I'd get lost or be unable to recognize the original part. So learning these parts was like that exercise—fun and interesting.

Story by Willie Rose
Photos by Alex Solca

ON TOPIC

Derek McCoy

R&B Legend James Gadson

On Knowing When the Vibe Is Right

It's a feeling that comes over you. Everybody's on the same wavelength. Before click tracks, the music really breathed. Pro Tools is cool, but it's not as true as analog.

On Starting Out in Kansas City

Coming up in the '50s, Kansas City was a great music scene. All kinds of jazz—bebop, straight-ahead, and swing—also country, and naturally rock 'n' roll. I started out as a singer with my brother in many of the local clubs. We had a band called the Kansas City Carpets, and we were on the same label as James Brown. At the time, my mother refused to let us go on the road, which was a good thing because we were too young. We could have gotten killed out there.

On the Chitlin' Circuit

I played snare drum in drum and bugle corps, but I never played drumset until my brother said, "Man, *you* play the drums." That group was called the Derbys, and this was the band that went out on the Chitlin' Circuit. Our repertoire focused on '60s soul: Rufus Thomas, Carla Thomas, Booker T. and the MG's…. We were playing in Miami when we hooked up with a booking agent who sent us on a tour of the South. He had us impersonating Otis Redding. Man, it was rough! Some places were still segregated. It was very dangerous, because sometimes the patrons would shoot up the club, so we had to run out of more than one of them!

On Going Pro

I was still based in Kansas City when some friends appeared on *The Dean Martin Show*. I thought they'd made the big time. I came out to Los Angeles in 1966, and it was tough for me at first because I couldn't read or play stylistically what the status quo was looking for. I got a gig with Charles Wright, who in turn introduced me to Bill Withers, and that's when it all started. I was coming out of the old Record Plant when I met a contractor named Ben Berenson, who recommended me for some sessions in the Motown studios. I played on the Miracles' "Do It Baby," which was my first hit.

On Paul McCartney, Beck, and Barbra Streisand

They all work differently. Beck is very adventurous. Streisand worked with a producer, so the music was prearranged. McCartney knew what he was going to do—it was me who had to figure out what I was going to play! He's a super person. Very nice to work with, and very kind to me.

On Producers and Engineers

One of my favorite engineers is Barney Perkins [Freda Payne, El DeBarge, Anita Baker, Keith Jarrett]. He gets a great drum sound. Producers? Quincy Jones. "Q" is as smooth as silk, the way he puts musicians and music together. I did one memorable session with Phil Spector. He actually called me for a session, and when I was through he said, "It's not right." Now, I was pretty shell-shocked as it was, and I didn't have a clue that he wanted me back the next day. So the next day the phone rings and it's him, screaming, "Hey, why aren't you here!" I answered, "You didn't tell me to be there." He started screaming obscenities, and then slammed the receiver down. I think it was the beginning of the end for him. I heard he was jumping up on the console going crazy.

On Working on *Funny People* With Adam Sandler

That was *great*. Adam tried to make me an actor and wanted to give me more parts. But when I was recording the soundtrack, our schedules weren't in sync. I really enjoyed the whole film experience. Almost every time Adam would see me, he'd say, "Man, you look like my father!"

Interview by Bob Girouard

James Gadson plays **DW** drums and **Istanbul Agop** cymbals and uses **Innovative Percussion** sticks, **Remo** heads, and **Lauten Audio** mics.

STEVE SMITH

IN THE PROCESS

Last year he rejoined the band with which he wrote and recorded some of the most famous drum parts in history. And like every other musical situation he confronts, Journey's drummer approached this one not as an excuse to relax into a familiar role but as a golden opportunity to further his artistic growth. This, in a nutshell, is why we still pay such close attention every time the man sits behind a drumset.

Story by Ilya Stemkovsky

Photos by Rick Malkin

SONOR
REMO

Long-overdue induction into the Rock and Roll Hall of Fame might be a big deal to most drummers, but Steve Smith is more excited to win not one but three categories in the 2017 *Modern Drummer* Readers Poll: MVP, Rock, and Educational Product. "I'm a longtime *Modern Drummer* reader, from the very first issue in 1977 with Buddy Rich on the cover, which coincides with when I began with Sonor drums—forty years," Smith says. "And I put a lot of meaning into *Modern Drummer*'s perspectives and the readers' perspectives. I've always been very excited to be in the Readers Poll, so this year has been way over the top. It's acknowledgement from my peers in many ways, my fellow drummers. That means a lot to me."

Well-deserved honors, of course—and *then* there's that whole Journey thing. After replacing drummer Aynsley Dunbar in the late 1970s, it was Smith who appeared on the band's classic albums and golden-era tours through the mid-'80s, and who was part of the lineup that fans remember with the greatest fondness. Those fans were treated to remarkable news in 2016 when it was announced that Smith would rejoin the group for his first live Journey dates in over thirty years. And he's still going.

So now if you get the chance to see Journey on a stage, you'll hear classic anthems like "Don't Stop Believin'," "Separate Ways (Worlds Apart)," and "Open Arms" performed by the man who wrote the original drum parts to those songs, but with a little something different this time around, as Smith elaborates on below. And if relearning intricate patterns from a lifetime ago wasn't enough, Smith still found time recently to release a new Steps Ahead disc, *Steppin' Out*; record and perform with his own jazz fusion group, Vital Information; occasionally fill in for Simon Phillips with the brilliant keyboardist Hiromi; and find new ways to practice and apply Konnakol, the South Indian vocal percussion vocabulary.

And it hardly ends there. Recently Smith released *The Fabric of Rhythm*, a deluxe package containing a vinyl solo album of drum pieces related to his own lighted-sticks canvas art, photos of those art pieces, his written descriptions of the music and art, and cool historical pictures. And during his downtime, Smith studied different examples of matched grip, which culminated with the informative DVD/book release *Pathways of Motion*.

Modern Drummer caught up with Smith in a recording studio just a couple days after the Rock and Roll Hall of Fame ceremony. The drummer was there with Vital Information guitarist Vinny Valentino, tracking drum parts for Drum Fantasy Camp, a yearly instructional and performance event that in the past has featured world-class players like Dave Weckl, Chris Coleman, and Todd Sucherman. Steve was relaxed and confident when asked to blow over the drum solo section of the Steely Dan classic "Aja." Though he hadn't heard the brilliant Steve Gadd–ified album cut in a while, he refrained from listening to it for reference and proceeded with take after take of beautiful phrasing, perfect control, chops galore, and his trademark musicality.

When we sat down, we began with (finally!) that little award he'd just received.

"I don't play any differently in a studio from the way I do on stage. But that's taken years of study."

MD: How does it feel to be a Rock Hall inductee?

Steve: There's no intrinsic meaning to anything other than what you give it. And with the Rock and Roll Hall of Fame, it's a self-appointed body of people that got together and decided to be tastemakers and induct people or leave people out. So as a musician oriented to playing jazz and rock, I didn't think about it very much. It wasn't important to me whether I was in or not.

And I think that's the same with any person working in any kind of field, whether you're a writer and some people win a Pulitzer Prize or you're some kind of activist and you win a Noble Peace Prize: It's not going to change your work or work ethic. With the hall, it's a wonderful accolade, but what got me thinking about it was that the Journey fans were so excited and it means a lot to them. There was a long voting process, and in a nice way Journey won the popular vote. Then we knew we were going to get in and there was this stressful buildup. What are you going to wear? And then you have to write a speech. And what are we going to play?

But once I got there, I hung out backstage with Bill Bruford and we had a nice long talk. Once the show started, it was interesting to see the Electric Light Orchestra and Joan Baez, and it was a really wonderful event. I was able to get on stage and in two and a half minutes speak about my story and acknowledge some of my influences and how the path led to me playing rock. One of the things I walked away with was that I could see how helpful it is to bring new fans in. I never really listened to Joan Baez

or Tupac Shakur, but after seeing their presentations, I want to check them out. So maybe it'll help Journey's popularity even more. I'm happy to be inducted, and I just hope it doesn't ruin my jazz career. [laughs]

The Long Journey Home

MD: What's it like to revisit the Journey material after so long?

Steve: When I started playing with Journey again in 2016, it had been thirty-two years since I played live with the band. We did the album *Trial by Fire* [in 1996], but that was a studio project and we didn't revisit any of the old songs. We didn't do "Don't Stop Believin'" or "Who's Crying Now," so I didn't remember any of those songs, because I hadn't listened to them in a long time. [laughs] And that was okay, because I approached the gig like any other gig that I get called for. I transcribed a big list of songs that the band wanted me to learn, note-for-note what I played on the albums.

MD: Were you surprised while transcribing?

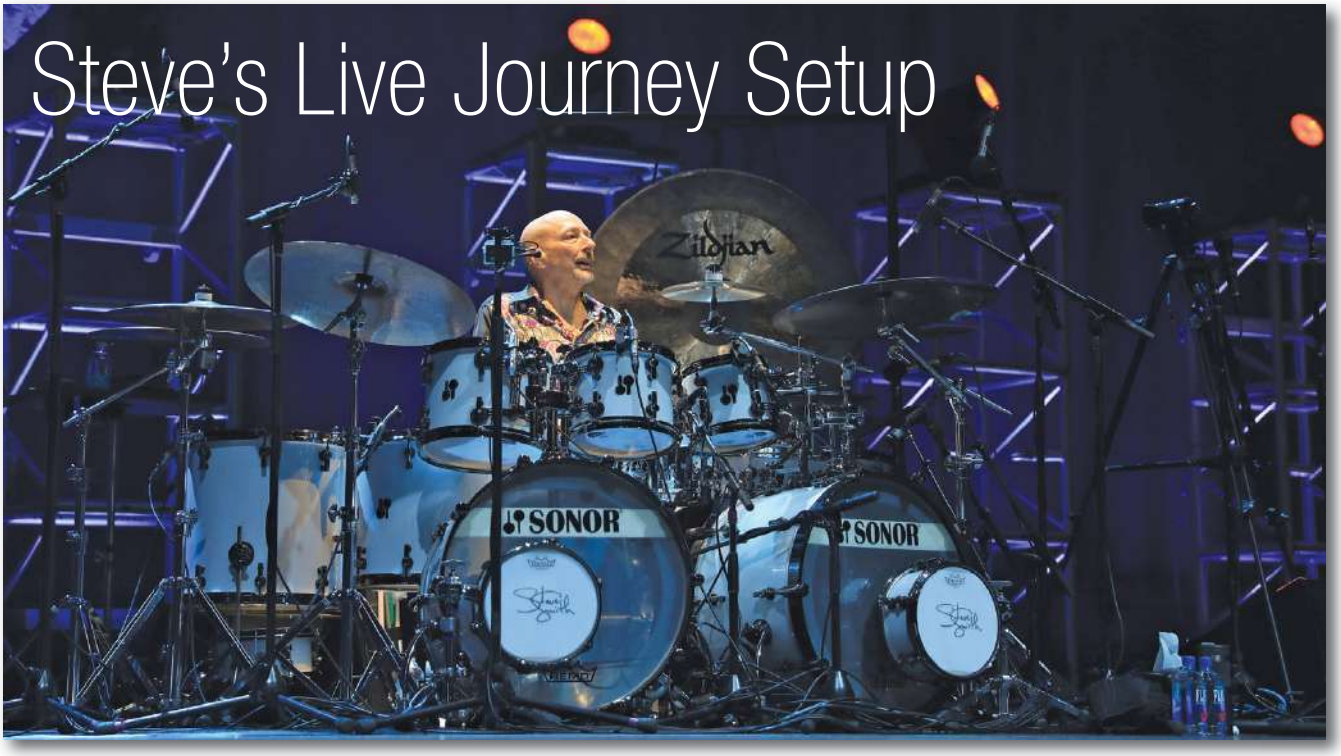
Steve: I was. It was looser than I remembered it being. Looser, as in the parts were not completely etched in stone. I noticed that I had a verse groove but I wasn't super-strict with it. And then the chorus, it was a groove, but it wasn't an exact part, for most of the music. As long as it felt right, it was pretty loose. Then there were certain fills that are part of the song. In "Separate Ways" I play the exact same fills every night. "Faithfully," the same fills from the record, every night, because they've become part of the song.

So I made decisions about where to be loose with the fills and where to play verbatim what was on the record. Then I started to update the grooves a little bit, update the orchestration. Some of that came from seeing Andrés Forero with *Hamilton*, watching him in the pit with five snare drums and all the orchestrational ideas you can come up with. Sometimes you play with no hi-hat and sometimes with the hi-hat. And I started copping some of those R&B grooves from *Hamilton* and sticking them in the Journey music to make it a little funkier. It became a creative project for me.

Then I decided to go back to a double bass drumset, add a third floor tom, and have three snares for fills. You're hearing a snare fill, but the pitch goes up and down. And now I'm using three snares on the newest Vital Information record. The process became a lot of fun, relearning the songs, and in some ways I left well enough alone.

MD: Sounds like you really applied yourself.

Steve: The process of memorizing all that



Drums: Sonor SQ2 in white lacquer finish with black lacquer inside and black chrome hardware

- 5.5x14 Steve Smith Signature metal snare
- 5.75x14 snare (detuned)
- 5x12 snare
- 7x8 tom
- 8x10 tom
- 9x12 tom
- 14x14 floor tom
- 16x16 floor tom
- 16x18 floor tom
- 14x22 bass drum

Notes

- 5.75x14 snare features vintage beech shells and modern hardware
- Bass drums feature vintage beech shells with modern bearing edges
- 5x12 snare and all toms feature medium maple shells
- Custom-made sub-kicks made by Russ Miller using Sonor shells (one in front of each bass drum and one under 18" floor tom)

Hardware: Sonor 6000 and 4000 series, two DW 5000 Titanium single pedals with nylon straps, Porter & Davies throne

Cymbals: Zildjian

- 18" Avedis crash (1,302 grams)
- 15" Avedis hi-hats (1,128-gram top cymbal, 1,424-gram bottom)
- 22" Avedis ride with three rivets (2,536 grams)
- 10" Flash splash
- 22" Avedis ride (2,626 grams)
- 19" Avedis crash (1,538 grams)
- 19" Avedis crash (1,576 grams)
- 34" gong

Heads: Remo. Main snare batter: Fyberskin Diplomat. Auxiliary snare batters: Coated Ambassador. Tom batters: Clear Ambassador. Bass drum batters: Clear Powerstroke 3 with black dots. Bass drum resonants: Clear Powerstroke 3 with no hole. (Felt strip muffling on bass drum batters and resonants, installed about 3" from the top of the drums.)

Sticks: Vic Firth Steve Smith Signature model

Accessories: Cympad Optimizers on all cymbal stands (Ride model on bottom, White on top), Sensaphonics 3D Active Ambient in-ear monitor system, Shure SM91 mics mounted inside each bass drum with Kelly SHU Flatz bass drum mic mounting system.

music did take a while. It was like starting over. Then I had to condition myself to play that big rock sound for a ninety-minute show. There's a lot of dynamic shifts on the gigs with my own band, where I'll play brushes and then play some tunes that are real big. But Journey music is essentially a big sound most of the night, with some dynamics.

To get ready I did a lot of yoga, a lot of practicing and blowing through the songs and improvising, just to get my chops up and have some fun. When I'm on the gig, though, I'm real disciplined and I play very clearly for the music. There's a feeling now that's different from when I did Journey in the '70s and '80s, when I felt like I was trying to prove myself, and maybe filling this up and that up a little too much. Now I don't need to do that at all. The guys in the band are really happy with that, because I'm not overdoing it and I'm playing just what they need to hear. And what they tell me is that all the parts are falling into place again.

MD: And the band is encouraging of these little tweaks you're making?

Steve: Oh, yes.

MD: They notice?

Steve: No, I don't think so. [laughs]

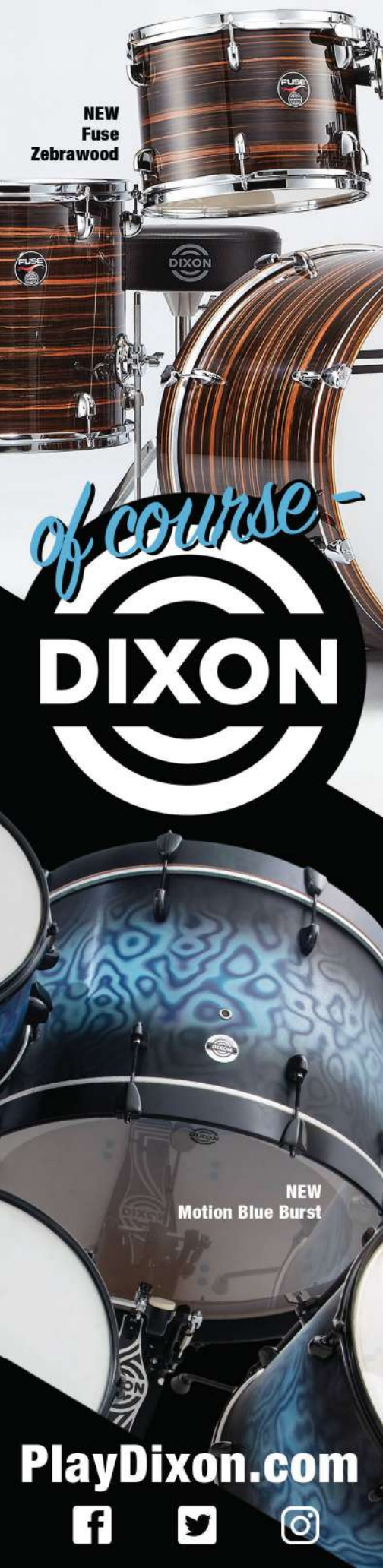
MD: So they're not tied to the album versions either, because you're also different from Omar Hakim and Deen Castronovo. [Castronovo played drums with Journey between 1998 and 2015; Hakim did the band's 2015 summer tour.]

Steve: Omar and Deen are fantastic drummers, but they didn't come up with those parts to begin with. They learned the parts, but there were specific things that I was thinking about when I played particular parts for something Ross [Valory, bass] or Neal [Schon, guitar] or Jonathan [Cain, keyboards] did. In addition, I was trained by Steve Perry to play in a certain way that gave him support and freedom and brought a certain R&B element to the rock. And of course no one else has been trained by him other than me. [laughs] But also, I went back to the well, the records—though not the live versions, because back in those days we played things too fast live.

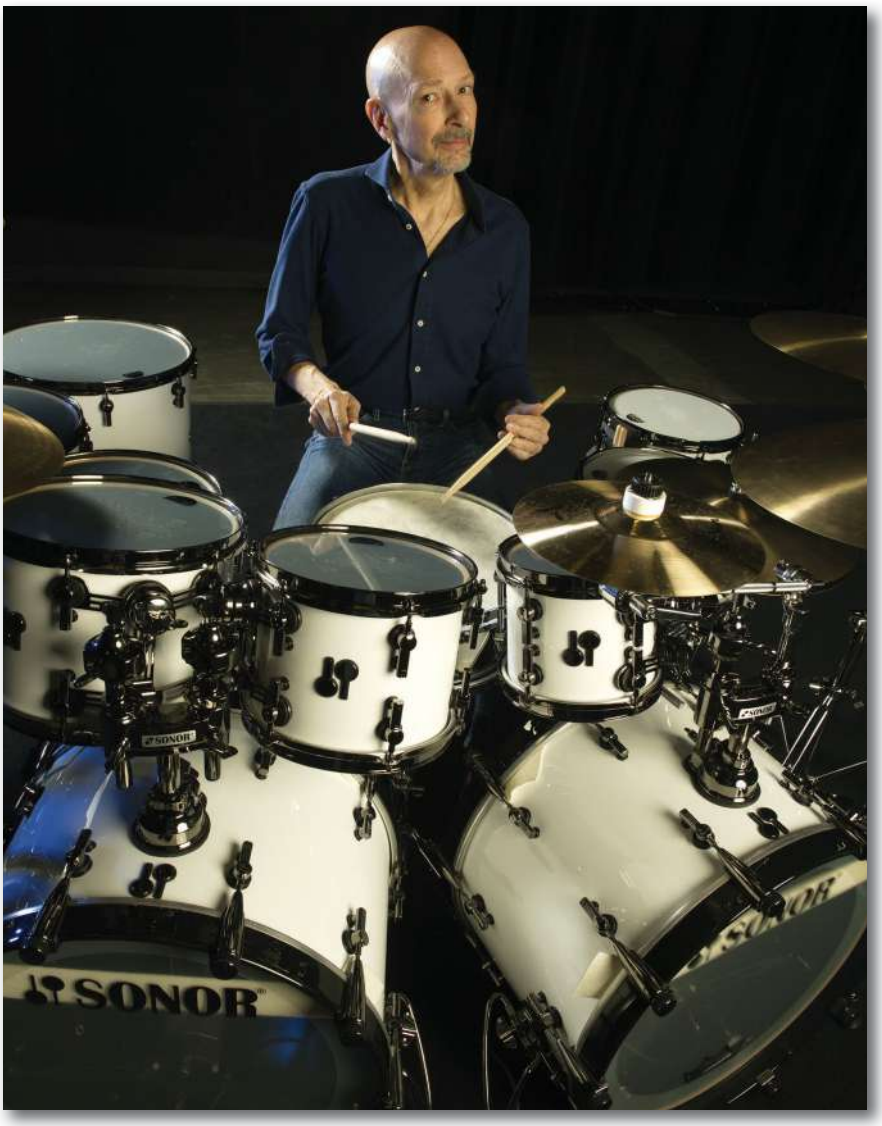
MD: And you don't look like you're breaking a sweat. Letting the mics do the work?

Steve: During one of the lessons I got from Freddie Gruber, I was sitting in his drum room and I hit the drum really hard, and he said, "Why are you playing it like that? What, are you angry at that drum?" [laughs] And I told him I was trying to get some power here. And he said to me, "Power is for dictators. What you want is a big sound." And that stayed with me. It's about being able to draw the tone out of the drum or cymbal and then adjusting the touch. One of the first things he worked on with me was not hitting the drum, but rather just allowing the stick to drop and getting used to that sensation. So you can play without any stroke at all. If you start with letting the stick drop, that gives you a very quiet basis for your dynamic range that then can go up from there.

So I've learned to play quieter and get a good sound on all of the instruments, and then make the correct balance internally. Like, make the bass drum and snare drum balance to themselves, acoustically, before even thinking about what the mic is going to do. That comes from years of playing on stage in acoustic environments where I'm two feet away from a saxophone player or an acoustic bass player and five feet away from an acoustic piano player. So I really have to control my volume. In a lot of those cases, there's either no miking on the drums or just an overhead and a bass drum mic. So I've trained myself. I don't play any differently from that on the Journey gig. I play the same way, so I don't hurt myself. And I don't play any differently in a studio from the way I do on stage. But that's taken years of study,



Steve Smith



practicing, and considering all this stuff.

MD: I saw live footage of Journey from this year where you weren't using a drum riser. By choice?

Steve: I'm just used to not being on a riser, from all the jazz gigs. And it sounds better to the other musicians. They can walk right up to the drums. There's a vibe that happens when we're all on the floor. They can feel the vibration. With a riser, they feel less connected to the drums. But we need the riser to slide the drums off the stage when there's an opening band.

Staying Vital

MD: The new Vital Information record, *Heart of the City*, is a mix of standards and originals. You've been playing some of these standards for many years. How do you keep it fresh with the arrangements?

Steve: There are two ways we do the standards. Some are very thought-out arrangements, and then there are tunes where we play the beginning kind of funk and then go to a swing, and then we do some duets. It's a lot looser. It's not hard to keep standards fresh, because every time I play with whoever I play them with, those personalities make it new. So it's a lot of fun for us, and we don't have a lot of time to get together to rehearse and write original music, so we can fill up the set with standards that really work. People want to see us play our instruments and improvise and create a vibe and energy, and it can be done with all those elements.

MD: You've been doing the South Indian percussive vocalizing called Konnakol for a while now too. What's your relationship with the art?

Steve: I started that in 2002. I've learned enough to be fluent with it, to the degree that I *am* fluent with it. [laughs] First, I had some lessons with a South Indian teacher, and shortly after that I started to play Indian fusion music with the group Summit, with

Zakir Hussain and George Brooks. That was on-the-job training, so it wasn't just studying and being at home practicing. Within one year of investigating Konnakol rhythms, I was working a lot more with Indian musicians, because when they heard there was a Western drummer that could understand their music, I was getting hired a lot. And the more I got hired, the more I had to learn different compositions quickly and perform them.

Then I started to mess around at home with Konnakol and drumming at the same time. Traditionally, Konnakol is unaccompanied. So that was a big decision, in a way. Could I play the drums and do Konnakol at the same time? It took a while to get that coordination, but then I started to bring that into the Vital Information music.

MD: Like "Open Dialogue" on the new record, where you lay the Konnakol and drums over a little funk groove?

Steve: Yes. I've been doing that kind of thing with a lot of the groups I've been touring with. I'll do it with Mike Stern, and Randy Brecker, and a little bit with Steps Ahead. For "Open Dialogue," I also doubled the vocal in the studio.

There are two ways I do Konnakol and drumming. One is that I play a groove and do the Konnakol over it. The other is that I do the Konnakol and exactly double it with the drums. So that was an exercise in how to be able to do that, to first learn and memorize the composition and then voice it on the drumset. That was a long time in the making, and I'm pretty comfortable with it now. It feels very natural.

MD: And Zakir is not a bad on-the-job trainer.

Steve: He's unbelievable. It's inspiring and humbling to play with Zakir. As much as I consider myself a good Western drumset player, when I play with him, he can go so far with his rhythmic understanding, repertoire, and abilities…it's really incredible to be in the presence of that. So no matter how far I go, he can always go further. And he loves to challenge me. It's been a big part of my musical growth over the last fifteen years.

MD: "Eight + Five" also has some interesting stuff going on with the Konnakol.

Steve: That was a tune in thirteen that we wrote together. I came up with the entire tune as a rhythmic structure. It was exploring a lot of different ways to play in thirteen, combining eight and five. [Bassist] Baron Browne brought the final pieces to the puzzle in the studio, with a melody and some harmony. I'm happy with that one. I notice the Vital Information fans like it when we do the odd-time tunes. On the album before, we did one in fifteen, and it's our most-requested tune.

Multimedia Man

MD: What was the idea behind your book and audio package *The Fabric of Rhythm*?

Steve: The people from SceneFour came up with the idea of doing a book. They had made two books with Carl Palmer and one with Dave Lombardo already. So I thought it was a great idea for a book to feature all thirteen pieces of art [photographs where Smith uses lighted sticks]. But I had the idea of making a solo record to go with it. I've had a lot of solos on records and have come up with many ideas for solo pieces for clinics and live gigs, but the idea to record a piece of music for a piece of art made a lot of sense to me. And they wanted to make a vinyl LP out of it.

I took it seriously, like I was going in to make a record. So I booked studio time and organized all my ideas. It was really fun and very creative, and I could draw the connection between the art and the drumming in every piece. Then I went through the process of writing about each piece of art, how it came about and what my thoughts were, and then I wrote about the solo drumming. That was interesting to get into the rhythms and the technical concepts that I'm using. I thought if people are going to check out this book, they're going to want these details. The way it's intended to be used is you put on the record, you look at the art, you read about the art, and then you read about the solo and then listen to the solo.

MD: "Condor" and "Interdependence" are really creative.

Steve: "Condor" is a slower piece composed for three snare drums to play in unison. Then I just improvised to see what I can do with some metric modulation.

I've recorded the idea for "Interdependence" before, playing the left-hand ostinato on my side snare and then playing the melodies with my right hand. I did that on the DVD set *Drumset Technique/History of the U.S Beat*. So here I'm taking that melody and performing it in a different way. And that ties in to the fact that I learned how to play all the Journey songs open-handed. Right-hand lead, or left-hand lead. One of the reasons I wanted that option is because I didn't want to play backbeats with my left hand all night. It gives my left hand a break so it could play 8th notes on the ride cymbal or hi-hat. And it gives me more orchestrational ideas.

I started to play more open-handed when I played with Hiromi, out of the necessity of learning Simon Phillips' drum parts. So on "Interdependence" I play the left-hand jazz beat on the hi-hat and the cymbal and play all the melodies with my right hand

RED HICKORY EH?

Its true! We've achieved the impossible and extracted the heart of the tree to bring you a stick that's strong enough and tough enough to go the distance.

LOS CABOS DRUMSTICKS

Exclusively Distributed By:
BIG BANG DISTRIBUTION
800.547.6401 | www.bigbangdist.com

and right foot. And one of the ways I developed the open-handed playing was going back to the basics, the Jim Chapin book or *Syncopation*, and playing the ride cymbal beat and playing the figures with my right hand. I'm not completely ambidextrous at this point for jazz, but for the Journey music I can do it.

Going Through the Motions

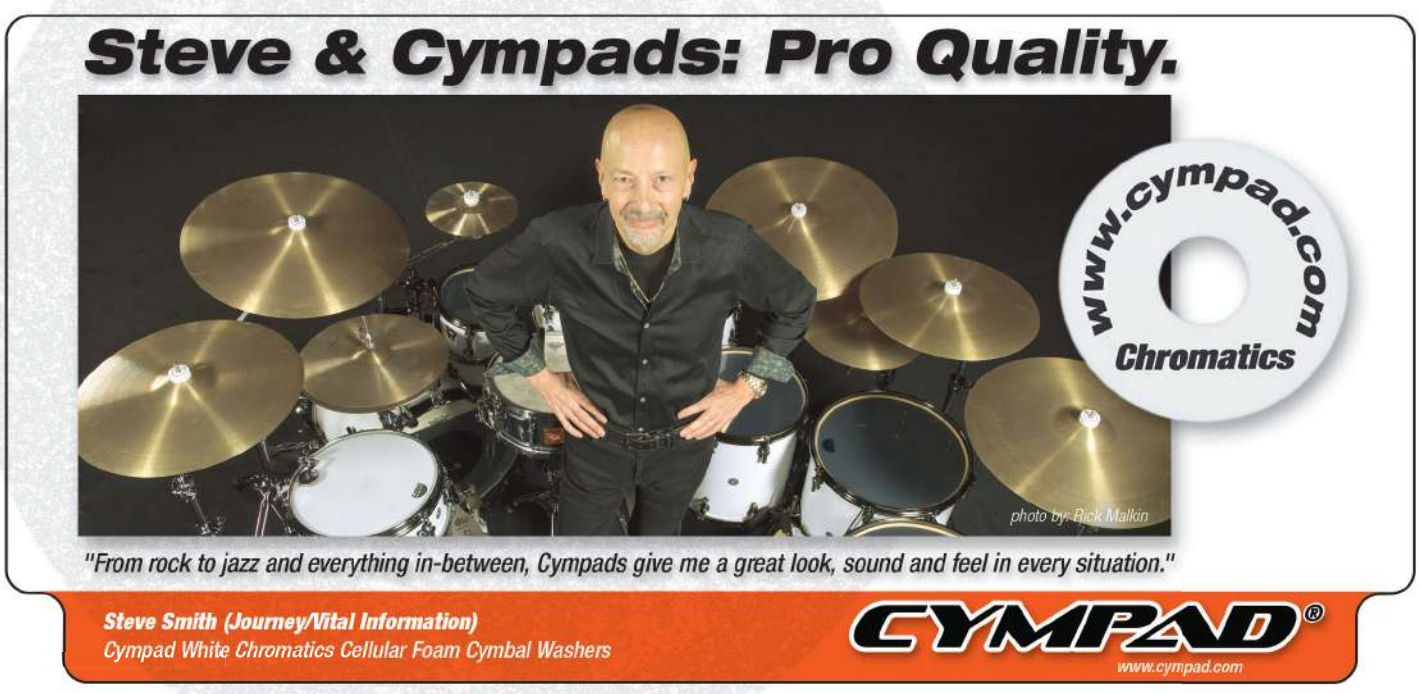
MD: Your DVD/book package *Pathways of Motion* looks at four different matched-grip styles. Was the impetus left-thumb injury or musical curiosity?

Steve: It did start because I was having some problems with the CMC joint, at the base of the thumb on my left hand. So I decided to do a few things to remedy that, including altering my traditional-grip technique, which Jojo Mayer helped me with. He told me to open up my fingers more. I was playing more with the first [pointer] finger over the stick most of the time. He said if you release that finger and grip more with the thumb, then you won't have that tension. But that takes some reeducating to be open and not afraid you're going to drop the stick, which I do sometimes. [laughs]

But the other thing is just that I wanted to play more matched grip, and I realized how limited my left hand was in the matched-grip position. In front of a mirror, I started to examine the motions of my right hand, because my right hand feels very fluid, and I could start to see that I was using a lot of different grips with the right hand. It was one way on the cymbal, another way on the tom, a different way on the snare drum. So I mirror-imaged that with the left hand. And the easiest way to do that is to play something in unison and really examine the motions and the pathways that the sticks are going through space. I realized I was using essentially four grips. And that led me to spending time with each grip.

MD: Describe each one, please.

Steve: Grip 1 is the basic, German grip, with the palm down and the hand over the stick. Grip 2 is the idea of the resonating chamber, where the stick is down more in the first joint of the fingers. Grip 3 is the French grip with the thumbs up. And Grip 4 is the "Tony Williams" grip, which I've been using for a long time. That's almost like if you played a


Steve & Cympads: Pro Quality.
www.cympad.com
Chromatics
photo by: Rick Malkin
"From rock to jazz and everything in-between, Cympads give me a great look, sound and feel in every situation."
Steve Smith (Journey/Vital Information)
Cympad White Chromatics Cellular Foam Cymbal Washers
CYMPAD®
www.cympad.com

SINCE 1977...
"...**SONOR** drums have remained my first and only choice as a high quality instrument for the past 40 years. My sound is the '**SONOR** Sound'. I can't imagine playing any other drum set"
STEVE **SMITH**
SQ2 DRUM SYSTEM
SONOR
us.sonor.com

taiko drum and you're just holding the stick with the back two fingers, like the way I saw Tony Williams play matched grip. With that, it's very easy to get a big sound because of the range of motion.

MD: But that one's hairy in terms of dropping the stick, right?

Steve: It's more the transition between grips. As much time as I spend with the grips, the key to using all four is the transition from one to the other. I'll go from 1 to 4, or 2 to 3, and in making that transition is somewhere where I'll lose the stick. The French grip is the one that's the least secure for me, not the Tony one. So focusing on those, I was getting more control and more technique with my left hand. It's still not as good as my left-hand traditional grip, so when I really need to play something that's challenging, I'll go back to traditional grip.

MD: Well, it's been fifty years of that one for you.

Steve: Exactly. And when I started to talk to Rob Wallis about doing some demos, he said, "This is great—why don't we document it?" And the more I thought about it, most of the technique videos are by traditional-grip players, whether it's Dave Weckl or Jojo Mayer or Tommy Igoe. So there are a lot of matched-grip players, but no one is addressing the details of what matched grip is. And my observations felt like they could be helpful. We got into it and made it into a DVD and a book. A lot of drummers make these changes naturally but are not conscious of it. They'll have what I call the "nonsymmetrical" grip. They're playing French on the ride cymbal and German on the snare.

MD: What about someone like, say, Jon Fishman from Phish? I see him playing French on the outside to the right of the bell on his ride, but he'll play German when bringing his right hand to the hi-hat. Isn't that weird?

Steve: No, not weird at all. Playing traditional grip is playing a nonsymmetrical grip. And that's a very natural grip to do. If you want a lighter sound on the cymbal, you can use the French grip. German grip for a heavier sound.

Leading, and Following

MD: Dave Weckl told *MD* how difficult it is to keep a working group on the road, and how he had to take on more sideman work. Is there a bright future for leading jazz groups like Vital Information?

Steve: I'm in a similar position that Dave's in, where it is hard to keep a band working. And one reason is because we're drummers, and drummer-bandleaders have a smaller piece of the market. One of the classic examples is that of Buddy Rich and Frank Sinatra. They were roommates when they played with Tommy Dorsey. One of them ended up playing gigs and probably dying broke, and the other became a superstar. One was a singer and one was a drummer. They were equally talented. That's the life of a drummer.

I do the touring when I can and as much as I can, but it's not enough to make a living from. And it is expensive, so sometimes I break even or even lose money. The goal is that we all get paid decently enough to do the gig, and have fun and bring the music to people. So I'll continue to do it. But I'll still go out and play with Mike Stern, and Zakir called me for a gig but I'll be out with Journey. But those calls will keep happening, I hope, especially once I get back full time into my jazz and sideman career.

MD: Speaking of sideman jazz, talk about the Hiromi gig. That's complicated music.

Steve: Learning her music is intimidating and very difficult and takes a long time. I subbed for Simon Phillips for about three

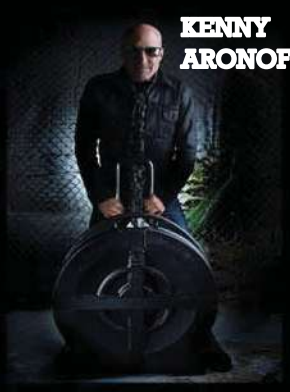
HUMES & BERG MFG. CO., INC.

The Professionals Choice

GLEN SOBEL

RAY LUZIER

KENNY ARONOFF

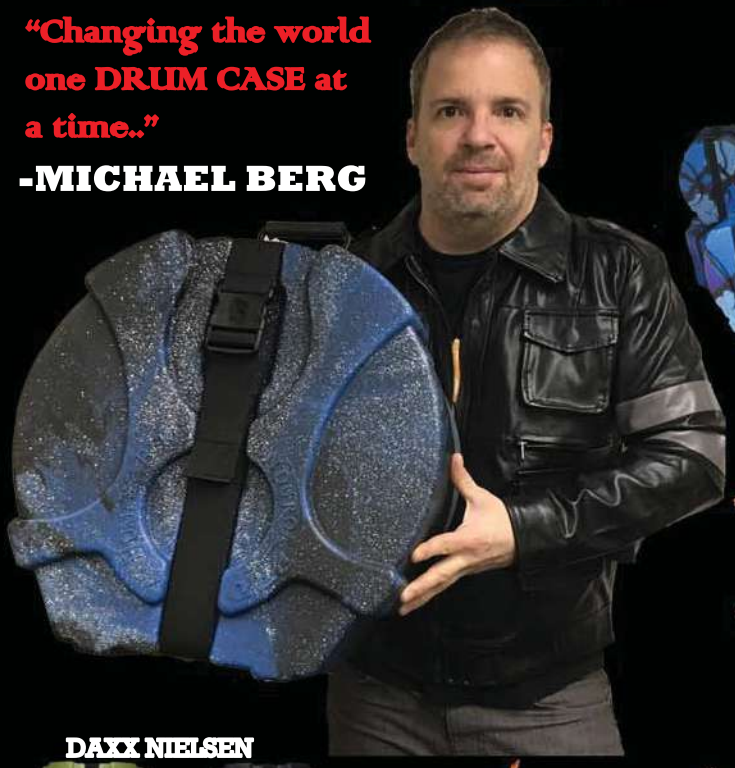


STEVE SMITH

JASON SUTTER

"Changing the world one DRUM CASE at a time.."

-MICHAEL BERG



ANGIE LESE

RICH REDMOND

JOEL STEVENETT

DAXX NIELSEN

MATT STARR

HANNAH WELTON

CHARLIE BENANTE

MADE IN USA INDIANA

Family Owned and Operated For Over 80 Years

www.humesandberg.com

/humesandberg /humesandberg /humesandberg

years. I learned her first three Trio Project albums. It's some of the hardest music I've ever played but some of the most fun I've ever had on stage. The music is incredibly rewarding and pushed my musicianship to a new level. The drum chair in Hiromi's trio is a chair of support, but also you're the second soloist. There was a drum solo in almost every song, and most of them in some odd time.

And learning Simon's parts was a pleasure, because he did a really fantastic job orchestrating her music. She writes her music very clearly by hand. They're not computer charts. Some of the charts are literally ten pages long. And she and Anthony [Jackson, bass] are great to be on tour with. So it was peak experience for me. And now Simon isn't with Toto, so he plays all of the gigs.

The Live Experience

MD: Anything you do to keep your chops up while on the road?

Steve: I pulled out the Wilcoxon book that I had when I was a kid. I've been going through that, first of all just to read music and to work on some of those versions of how to use the rudiments in swinging ways. And I still practice Konnakol on a daily basis. I also recently brought my brushes out, which I practice backstage. I'd missed it. It felt good. It was therapeutic just to play brushes. I needed it for balance.

MD: Do you have a perspective on the technological advances today and how they've shaped the drumming landscape?

Steve: It does seem as though people are using YouTube a lot to get information, inspiration, ideas, drumming concepts. But nothing will substitute being in the room with a drummer. And I see videos that are impressive when the drummers are playing by themselves or playing with a track. Can they play with live musicians? And young drummers are playing very loud, in general. With headphones or to tracks. But if you adjust their playing to a room with a piano player over there and a bass player over here, they can't do it, because they can't control their dynamics, and without the click their time is not really there. So the idea of playing for the room is a foreign concept. As much as many young drummers are becoming technically good, without the experience of playing with live musicians, it's going to be difficult to bridge that gap of becoming musicians who have a lot of options available.

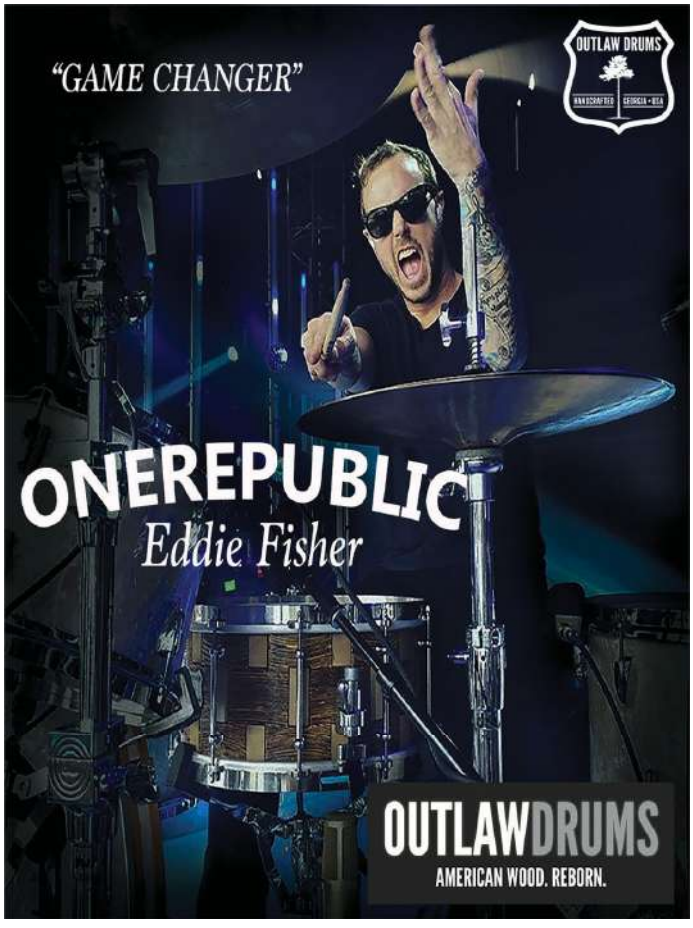
MD: Does Journey have a finite end time for you?

Steve: The original agreement was for two years, 2016 and 2017. And we're talking about me doing a third year.

MD: Well, they're not going to stop. We know this.

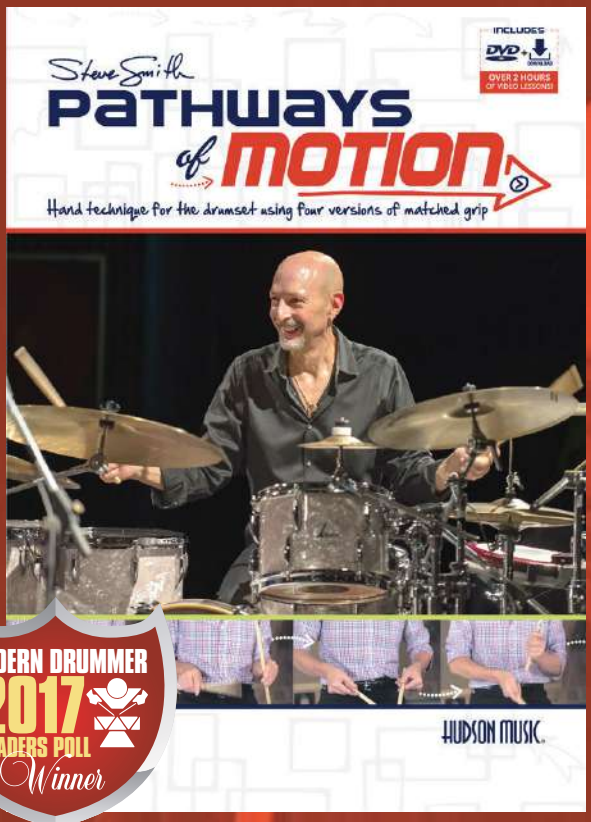
Steve: [laughs] No, looks like they're going to keep going. So we're talking about it, and it's possible that I'll do the third year. And in some ways I feel like I have a shelf life as a rock drummer. And one of the reasons I decided to play with Journey now is that I'd better do it while I'm physically able to do it. It's hard work and I have to do a lot of pre-show warm-up and after-show yoga and stretching and warm down.

I'm using good technique and I'm not denting heads or breaking sticks or cymbals, but it's still hard work to play ninety minutes or even two hours sometimes. And I don't want to go on so long that I hurt myself. I want to be viable for the rest of my career. Like Roy Haynes and some of my heroes, I want to play up until the end. There are a lot of great players still out there doing it into their sixties, seventies, and eighties.



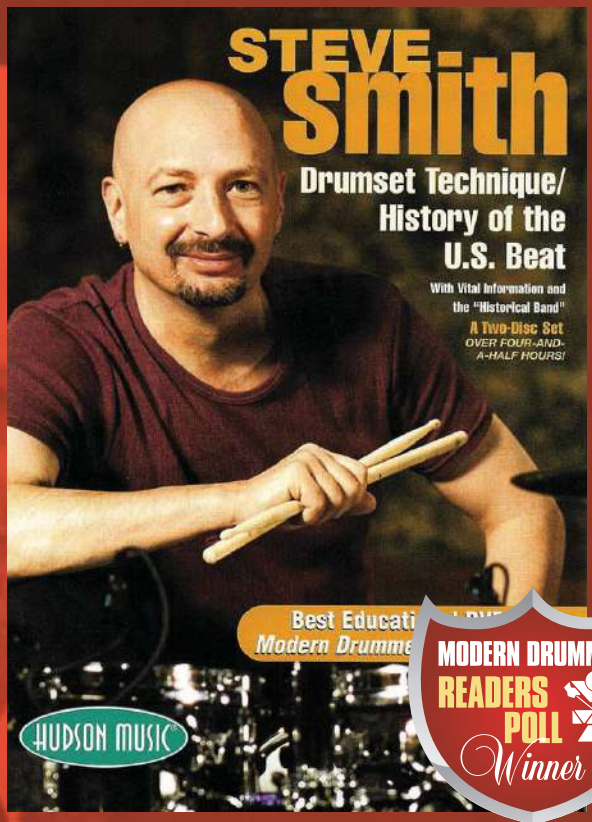
THE VERY BEST OF Steve Smith

MUST-HAVE INSTRUCTIONAL VIDEO & BOOKS FEATURING STEVE SMITH



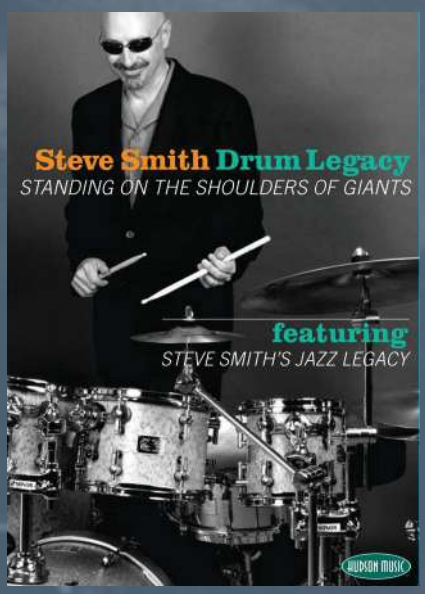
MODERN DRUMMER 2017 READERS POLL Winner

PATHWAYS OF MOTION
BOOK/VIDEO PACKAGE | PRINT/DVD OR EBOOK

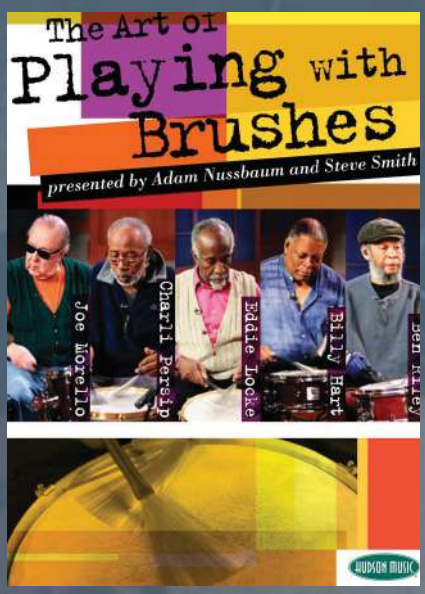

STEVE Smith
Drumset Technique/ History of the U.S. Beat
With Vital Information and the "Historical Band"
A Two-Disc Set
OVER FOUR-AND-A-HALF HOURS!
HUDSON MUSIC

MODERN DRUMMER READERS POLL Winner

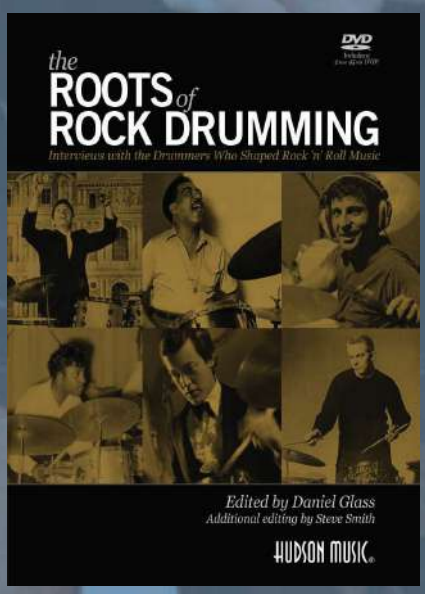
DRUMSET TECHNIQUE / HISTORY OF THE US BEAT
INSTRUCTIONAL VIDEO | DVD OR DOWNLOAD



DRUM LEGACY
INSTRUCTIONAL VIDEO | DVD OR DOWNLOAD



THE ART OF PLAYING WITH BRUSHES
INSTRUCTIONAL VIDEO | DVD OR DOWNLOAD


DVD
the ROOTS of ROCK DRUMMING
Interviews with the Drummers Who Shaped Rock 'n' Roll Music
Edited by Daniel Glass
Additional editing by Steve Smith
HUDSON MUSIC

THE ROOTS OF ROCK DRUMMING
BOOK/VIDEO PACKAGE | PRINT OR EBOOK

HUDSON MUSIC®

AVAILABLE NOW AT
HUDSONMUSIC.COM

Oceans Ate Alaska's Chris Turner

In a genre that's seemingly dominated by speed, power, and, in some cases, deep sample libraries, a metal drummer tears up the blueprint, shatters technical boundaries, and refines his own voice. And he wants you to do the same.

Story by Willie Rose

Photos by Ryan Watanabe

Since 2011, the British technical metalcore group Oceans Ate Alaska has been carving its way through the modern hardcore scene, driven by drummer, primary composer, and chops madman Chris Turner. After releasing two EPs in 2012, the group signed to Fearless Records and released a full-length, *Lost Isles*, in 2015. A growth in popularity and a slew of tours followed, including a prime spot on 2016's Vans Warped Tour.

Turner packs jagged and unique patterns, incredible speed, and breakneck time changes into OAA's catalog. On the group's brand-new full-length release, *Hikari*, the drummer only turns up the intensity, at the same time adding Japanese and jazz-influenced nods. On "Deadweight," four terse guitar chugs trigger a roaring avalanche of double bass blasts in the opening section before the group hammers into a syncopated groove. Feel shifts weave in and out of "Covert" while holding true to the song's original tempo. Jazz brushwork even sneaks its way into the album's title track. And Josh Manuel, drummer for the American metal band Issues, joins Turner for a burning drum escapade on "Ukiyo."

Turner started playing when he was four, after seeing his father drum at a festival. Now twenty-three, he's defining his own voice after spending years studying, developing chops, and grinding in the metal world. An adamant defector from the sample-replacement trend and an unyielding believer in hard work, Turner is making statements and backing them up with his playing.

Hikari

MD: What was the recording process for the new album?

Chris: It was intense. I did a lot on this record, from composing to engineering to performing to co-producing. The only bits that I didn't engineer were my drums and most of the vocals.

I have a home studio, so I recorded a lot of it and edited it down. And I had some pretty strict deadlines: I had to have it all done before I flew to Detroit to record my drums. I only finished it three days before I had to leave for Detroit, which gave me a whole three days to practice the album.

MD: Why did you choose Detroit to record the drums and vocals?

Chris: *Hikari*'s producer, Nick Sampson, works in a studio in Detroit, and he's absolutely remarkable. And engineering a record is time consuming. If we went with Nick for the entire record, it would've been a lot more money, and it would've been time pressured. We probably would've had just two weeks for guitars. And it would have been long, stressful hours. I suggested recording most of it at my studio over a whole month to make sure everything was perfect. And it went down exactly like that, up until the last week, when I was like, "Shit, I need to practice my drum parts before heading to Detroit. Can we get it done now?"

We also went to Nick for a few other reasons. The studio he works in has a huge live room. And he often doesn't need to use any artificial reverb—it's just the room sound. With the drums tuned up, my snare sounded like a little bomb going off. It was mad. There were echoes around the whole room, and you just feel so powerful every time you hit the snare. It was like, "Oh, I'm the king of this room now." [laughs]

So we went there for the live room, and of course for Nick's knowledge and production value. We have a new singer in the band now, Jake [Noakes], and we needed to make sure that he came out with a bang and really wowed everyone. Good vocal production was a top priority. So Jake and I flew out to Detroit to record drums and vocals. We spent probably three days just tuning drums. I don't know if you're aware, but we did 100 percent natural drums. There were no triggers, sample replacements, or sample blends. It's all real drums.

MD: Are triggers or samples a concern for you or musicians in your genre? Are you worried about someone's perception?

Chris: I'm not worried that people are going to kick off and say, "He replaced his drums with samples. It's not him playing it—it's all fake." That's not what I'm worried about.

The reason I did this is because today, triggering is expected in our type of music. And the way the technology has advanced, it's almost an industry standard. It's just an expectation. You do a metal record and you replace the drums with big, fat samples that cut and are dynamically even. You just do it.

But my point is that you don't have to. If you spend the time tuning your drums properly and learning how to hit them hard enough to get these tones, you can actually play it. Because it's kind of gone backwards in my head. It started out with real drummers hitting hard, and then people discovered triggers. And then it kind of started to go backwards a bit, because people started using longboards on their pedals and they'd just tickle their kick drum so they could play quickly. If you hear how hard they're hitting, you could flick the drumhead with your finger and get a louder sound. Instead of people playing it for real, they started to hide behind the technology and use it to their advantage.

When I said to Nick, "Let's break the mold. Let's do it for real," you should have seen his face. He was terrified! [laughs] But he's an established producer. He's expected to meet the requirements of producing a metal record, and you have to have big, massive drums. The kick drum should sound like a bomb, and the snare drum has to sound massive. So we spent three days tweaking tuning, adjusting snare wires, and swapping out and moving mics. Eventually we went into the control room, listened, and everyone loved it.

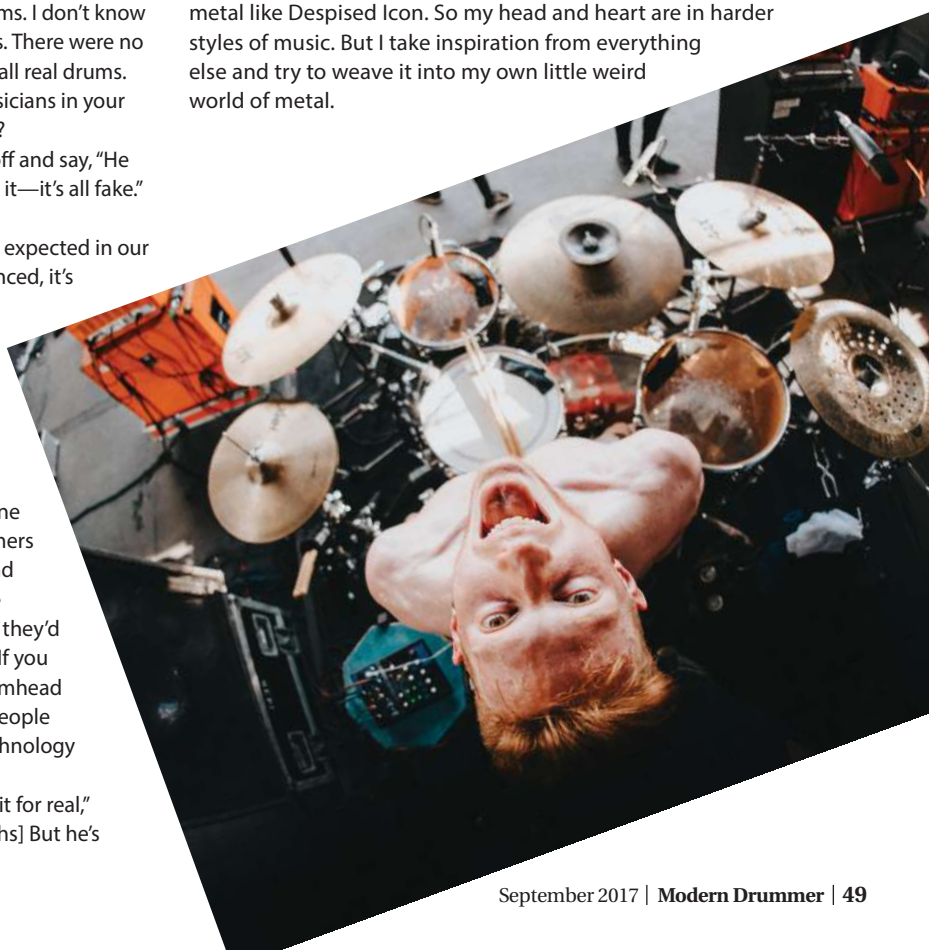
And that's my message. I want to show the world that you can do it too, without triggers or samples. You just have to learn how. And I think the mindset is going to flip. To me, today, what's cool is being authentic without relying on technology. And I'm hopeful that it sets off a new trend of not relying on technology and going back a step.

Also, it just sounds better. You can't change the fact that a real drum, with a real microphone, sounds better than a trigger. It still has snare and cymbal bleed. And the different velocities, the slightly different accents, where you hit the drumhead—those factors give it that real edge. It's unique, and it can't happen like that again. Capturing that on a record is so much more important than having the same clean, one-shot kick trigger go on for a whole record. That sound starts to give you a headache.

MD: What inspired the album's Japanese theme?

Chris: There's a U.K. composer and producer named Bonobo. The stuff that he does is staggering. He's not like your standard hip-hop instrumental producer who might only use sample banks. He does it for real. The last time I saw him, he brought an orchestra, a choir, and a live drummer. And he plays these instrumental hip-hop backing tracks. But he plays it for real instead of sampling it. And I absolutely adore it. A lot of the Japanese ideas and production ideas are inspired by people like Bonobo. And after spending time coming up with those weird, wacky Japanese ideas, they felt like my little baby.

This is kind of why I don't consider myself a metal drummer. I don't really take inspiration from that much metal. I take a lot of inspiration from elsewhere. But at the same time, I can't change my roots. I grew up loving really heavy stuff. I grew up on death metal like Despised Icon. So my head and heart are in harder styles of music. But I take inspiration from everything else and try to weave it into my own little weird world of metal.



Metric Modulation

MD: What was it like recording "Ukiyo" with Josh Manuel?

Chris: That song was almost entirely improvised on my end. Josh recorded his parts before me, so I had to mold my parts into his. But a lot of that was done on the fly.

MD: How'd you guys decide to do that one together?

Chris: We met on Warped Tour. And we hung out pretty much every day. We had a little drum crew, and even if the whole drum crew didn't meet, Josh and I would play together. He initially asked me how to play metric modulations, so over the course of the tour I taught him how to do it.

For *Hikari*, the record label suggested getting a guest vocalist or guitarist on the album. Instead of a typical guest soloist or vocalist, I was thinking that I wanted Josh on the record. So I called him, and he said, "I'd absolutely love to, but I'm not doing the whole song without you." Originally I was going to write "Ukiyo" for him. So I said, "I'll only play with you if you promise to modulate with me." [laughs]

So we go back and forth with ideas for a bit, improvising within the guidelines I programmed for the song. I start off a modulation at one point, and he continues it. It was awesome to see that the foundation of our friendship was kind of based on that musical conversation, and it's so rad to be playing together again. And the song's just a totally different piece altogether.

MD: After the first phrase in "Covert," it sounds like you switch to a triplet feel.

Chris: I do. The whole song is just one tempo. Whether I'm listening to a triplet click or I'm listening to a straight click, that might change, but the whole song is one tempo. It doesn't change once.

The great thing about modulation is that you can pretty much choose any note value, and as long as you keep that going, then you've got yourself a new click track. You can play in a parallel universe next to the current track.

MD: Do you always base tempo changes on a metric modulation?

Chris: It's entirely dependent on the song. A lot of people say to me, "The music you write is so random and sporadic." I hate the word *random*. I spend many hours a day for weeks on end figuring out the most perfect way to get my idea into a track. And you wouldn't believe how ridiculously specific it is. Everything happens for a reason. And then someone comes along and asks, "It's random, isn't it? Did you just pick a number out of the sky?" But I've put so much work into it. It's *not* random. It's a dynamic change that suits the rollercoaster of the song. Maybe the song has gotten a bit stagnant, where you've settled into your groove and it's kind of been there for a while. People might start to lose focus.

One thing I find with the listening experience is if something happens for a little too long, it's easy to start talking or fiddling with something in your hand. I don't like that. I like to have my listener the whole way. Sometimes when I get to the end of a phrase, I'll think that it's time for a change. Sometimes I'll deliberately put in a very dissonant note or a weird phrase to catch people's attention. And then I'll completely throw them off. It's a dynamic journey.

"I want to show the world that you can do it without triggers or samples. You just have to learn how."

Sometimes it might be a tempo that transitions into another tempo. But the only way it happened was just a pure feeling. And then sometimes it's also created mathematically. It'll be a triplet set up by a triplet fill. Or it'll be a dotted-quarter-note fill that leads into a modulation based on the dotted quarter note, and it flows really well like that. Again, it's all based on feeling and the dynamic of the track.

Technique

MD: How did you develop your technique?

Chris: I view practice as being completely nonmusical. And this is the only time I'll say this, because drums are a musical instrument. Drums are about language and expression. But I view practice as training, like in an athletic sense. Drumming is physical. So for things like my kick drumming, I'll isolate my kick drum, pedal, and stool. I'll set a click track with a timer—maybe ninety seconds or two minutes. And

I won't be at my fastest speed. I'll just be at my comfort speed. But holding it for that time burns. It makes you sweat, and it makes you out of breath. And I train, just like a runner trains around a track.

And a lot of people say to me, "Well, why the hell are you doing that? It's not musical." But if I don't [do it that way], it restricts me. I have these musical ideas in my head, and I hear what I want to do. And if I get behind a kit and I can't physically do that—if there's a block, or a barrier restricting me from doing that, then it's impeding my music. So I train it in a nonmusical sense, in an athletic sense. And then when I drop it back into the kit, I'm back into a musical frame of mind, and I can do all of the things that I want to do. The worst thing in the world is having an idea in your head and then getting behind the kit and being physically unable to do it because you can't reach the speeds. That to me is kind of heartbreaking.

MD: Do you have any specific motions that you use?

Chris: I use heel-toe for our longer parts. But I don't use a longboard or a trigger. I use heel-toe, and I hit hard. People ask me how I do heel-toe without a longboard, and I say that I have to put my feet in a certain position. They might say that they can't do that because their feet are too small. And I'm like, "Try this position, or try that." There are a million variables, which is why I say that I use my own little Chris Turner heel-toe or swivel-toe technique.

And my technique is loose. I use several different motions depending on the part. With technique, there's no one method that helps you do everything. Different techniques serve different purposes, and it's different for everyone. Everyone has different-sized feet that won't fit on the same pedal boards, or different body types. Those factors change how you sit and can change everything.

It's kind of hard to say, "This technique will work for you." Because it might not. It's all about who you are and how it works for you. It's a lot of trial and error. When I'm teaching, I say, "These are the guidelines for this technique. This is loosely what you want to be doing." But realistically you've got to put the hours in. All these little adjustments that only you can figure out will shape up over time, and it'll be your technique that works for you.

MD: Do you feel that drummers are looking for shortcuts?

Chris: One hundred percent, and it breaks my heart. During lessons, I'll show students something that I feel is suitable for their level. And they might sigh and say, "I can't do that. It's too hard." And I think, *You haven't even picked up your sticks. You haven't even attempted it. Just try.* They just want to be able to do it. And if it requires a bit of work, they can't be bothered. They want the instant gratification you get from having a smartphone or social media. But that's not work. And people think that's the case with *everything*. They're growing up on this. And then they think that the rest of the world's like that. But it's not. And it's just so heartbreaking.

And it drives me insane when people say to me, "We're not all Chris Turner. We can't just do it like you." I think, *What do you mean? Did you think that I just picked up sticks and could do it*? That's one of the most insulting things you could say to me. All of the ridiculously hard hours of work I've put in over the past ten-plus years, you're completely writing them off. I put the hard work in, and I'm showing you how I did it. You've got to put the hard work in too. Just go and do it.

MD: Do you think it's a question of someone's "natural talent"?

Chris: That's another phrase that I don't like hearing. I'm a strong believer in hard work. I don't actually believe in talent. I think that anyone can be talented if they want to be. If anyone wants to do this, they can do it. You just have to push. There's no substitute for grind.

Chris Turner plays **DW** drums, **Sabian** cymbals, **Remo** heads, and **Vic Firth** drumsticks.

Turkish®
handmade cymbals from Turkey
JOHN BLACKWELL
SIGNATURE SERIES
"I've been hearing a lot of cymbal sounds in my head for many years. Turkish cymbals gave me the opportunity to develope my cymbal sound. What we produce together is, awesome and magical..."
John Blackwell
Turkish
handmade cymbals from Turkey
John Blackwell
www.turkishcymbals.com

Eddie Fisher

The members of OneRepublic have seen their share of highs and lows in the music business. But one constant throughout the band's lengthy hit-filled run is the hooky beatmaking of its longtime drummer.

Story by Robin Tolleson
Photos by Brody Harper

Bands get cut loose from record labels all the time, but finding a new home is much easier when a group's drummer thinks and plays like a record producer. The members of OneRepublic can vouch for that.

Eddie Fisher was doing sessions and local gigs in the Los Angeles area before he auditioned for OneRepublic in 2005. His association with that band and its lead singer and golden-touch producer, Ryan Tedder, coupled with an orchestral, economical drumming style, has enabled him to knock singles like "Apologize" and "Counting Stars" out of the park and push tracks by Katy Perry, James Morrison, Kelly Clarkson, and Chris Cornell to the top of the charts as well.

Fisher is a natural lefty who learned to play on a right-handed drumkit. After growing up in Oregon and California, he settled in Colorado, where Tedder and OneRepublic bassist Brent Kutzle join him for rehearsals and preproduction sessions. They collaborate with

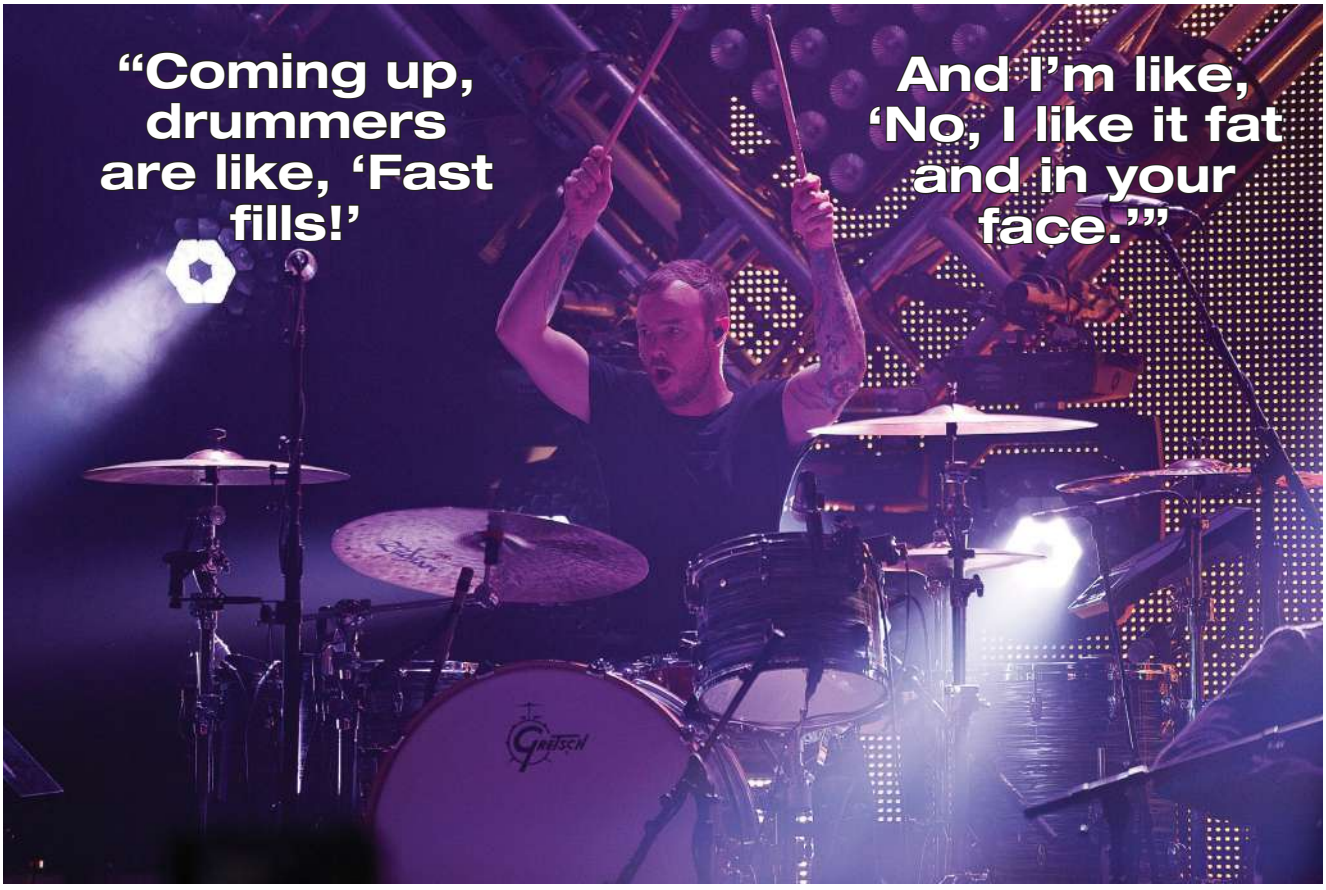
guitarists Zach Filkins and Drew Brown via portable studios and laptops, and fly to studios in L.A., New York, and, as in the case of last year's *Oh My My* album, virtually all over the globe to complete the recording process. *MD* recently spoke with the drummer about his approach to finding the perfect beat—or *beats*—to the group's smart and addictive songs. We begin by asking him about his early years, and how they informed his approach today.

MD: What pointed you toward playing the drums?
Eddie: I got to see U2 when I was thirteen, on the *Joshua Tree* tour, in Tempe Stadium. This year is the thirtieth anniversary of that tour. I didn't pick up drumming seriously until right after high school, though. I'd dabbled a little bit, but then I got serious, joined this band, and then, ten years ago, moved to Colorado. But it goes way back. I did the L.A. thing for most of my musical career, just doing the hustle.
MD: Did you study drums?
Eddie: I took a few lessons. I had one guy teaching me some things. He worked at a music store and set me up with a cheap drumset. I was beating the crap out of it. I had things duct-taped. It's just what you've got to do. You've got to buy a piece of junk, and like Dave Grohl has said, you've just got to suck. Later, I was living in Mission Viejo and going down to this place called Music House, where Taylor Hawkins used to work. I used to hang out with him and get lessons.
MD: You must have a good ear.
Eddie: I was fortunate to grow up around music. My mom loved doo-wop and bebop, and she was a competitive dancer. My dad loved jazz and Cajun and country music and classic rock. He's played acoustic guitar in bands here and there. And I was always the kid that tapped on everything, so it kind of made sense.

I grew up loving it all. I appreciate the songwriting aspect, and I respect the music that I can't do. I'm definitely not a jazzman, but Steve Gadd is one of my favorite drummers. I watch him and I'm like, *What in the world?* He's got the pocket for days, and he's got so many different styles—jazz, rock, contemporary, funk, blues. If I had to pick one drummer, he's the one, but I have a plethora of favorites. Now that we have so many videos accessible these days, it's great to be able to say, *I want to see how he plays this song*. You watch him break it down, and you can break it down. I'm no Steve Gadd, but I definitely appreciate him.
MD: And Larry Mullen Jr.?
Eddie: Oh, yeah, Larry's got his own style. That's the great thing about some drummers. Dave Grohl has his own style, his own feel; Stewart Copeland too. Gadd, Larry Mullen, they have their own voices. That's what I was going for with this band, just to make my own voice. Sometimes it's programmed stuff with live drums, but a lot of it is live drums with little programmed stuff. I love both worlds, electronic and acoustic.
MD: So you weren't doing the high school garage-band thing.
Eddie: My parents didn't want me to play drums. "It's too loud—no way!" My dad got me an acoustic guitar, gave me a [method] book: "Here you go, buddy. Learn it." It sat in my room collecting dust while I was playing on friends' drumkits and really enjoying myself. So I decided to buy myself a drumset.

I played to my favorite CDs and beat the crap out of some drums. Let out some aggression and just enjoyed being able to play along to my favorite songs and favorite bands. Learned the whole dynamic of actually playing drums. I played a James Brown CD up and down for like two weeks. I wanted to learn all the songs.

I was in a band where it was like, "Which album do you want to learn?" We would challenge each other, like, "Hey, let's everybody learn Radiohead." Or Pearl Jam, or Alice in Chains, or Green Day, or Red Hot Chili Peppers…. Our thing was to learn the musical theory behind everybody else's style.
MD: How did you break into the L.A. studio scene, and how did you get involved with OneRepublic?
Eddie: One of my friends had a production deal with Interscope and DreamWorks. They were like, "Come out to L.A. and audition," so I did. They were cool, so I quit my job and moved into a one-bedroom



apartment there with two other guys and just woke up [every day] and wrote music. I was doing session work for friends to make a little extra money. A few months later, we got dropped by DreamWorks. I started living out of my SUV and went back to work at Home Depot, and on days off I was doing studio stuff.

Then the bass player I was in with at DreamWorks said, “I’m in another band—OneRepublic—and our drummer just left. Do you want to audition?” I’m like, “Of course!” He gave me the demo tape and I learned all the songs, and apparently I did well enough, because they liked it. We played shows, and we were signed by Columbia. We recorded demos and had an album finished, we played Coachella, and a couple of days later we got dropped by Columbia. Bad news. So we were just doing the L.A. thing again. But Ryan was giving me sessions, and I was doing session work left and right. I love recording demos for people, no-namers and up-and-comers. Anyway, we finally got signed by [record producer/label owner] Timbaland, and he remixed one of our singles. And that’s how we blew up.

MD: Your drum sound has always been *big*, since the first album, *Dreaming Out Loud*.

Eddie: Yeah, I love big, dumb drum sounds, the big vintage, warm tones. Coming up, drummers are like, “Fast fills!” And I’m like, “No, I like it fat and in your face.” It doesn’t have to be flashy. You don’t have to kill me with your paradiddles. Just make it great, make it feel. I’m a feel drummer. I love to *feel* music. I’m not that kid that spent hours learning all of the rudiments—I should have, but I don’t want to do too much more than a song needs.

MD: On “Apologize,” you build a nice pattern with just kick and a clap effect. You seem to like that sound a lot.

Eddie: Yeah, we used a big Ayotte kit and put the Yamaha Subkick on it. Flams, mixed with rimshot flams, and then we did the claps, the cabasa, and stacked and varied some stuff. That was the first track where it was, “Okay, here’s the fake drumbeat.” That’s our theory. Either match it or beat it. I pretty much just matched it, because Ryan was like, “Hey, don’t change this too much, because it’s kind of how I want it to sound.” So we left it and then played with some other sounds and claps. There were actually knee slaps in there too, but I don’t know if they made the track.

MD: On *Waking Up*, you can really hear the way you creatively use space, waiting to come in sometimes. It makes what you do more powerful.

Eddie: I don’t like to do anything I don’t need to, first of all. I’m not about “Listen to me play!” It’s what’s best for the song.

I just did a track for Stevie Wonder, for Ryan [the Stevie Wonder/Ariana Grande duet “Faith”], and there’s a gospel end-of-the-song fill. And then Ryan’s like, “Okay, how about you just redo the whole track, and we’ll keep whatever.” That’s always how he and I work. I’ll be sitting around in my backyard playing with my dog, and I’ll get a text: “Hey, man, I need a track in the next hour.” That’s my world, and we work well like that.

MD: Your approach is almost orchestral at times. I wonder if that’s partly because you play left-handed on a right-handed kit, like maybe that opens things up where you don’t feel you have to lock in to traditional hi-hat/snare/kick grooves.

Eddie: That’s how I grew into that. I originally played on a right-handed drumset. I wasn’t taught that way—someone just said “Play,” and that’s just how it felt right. So as I grew older and played this way, that’s how I learned. I noticed that my approach to drum fills was a lot different from the traditional way. Not that it’s bad—because there are drum fills that most drummers can do that I *wish* I could do. I’ve taught myself to lead with my right sometimes, but I naturally lead with my left

during fills, so it throws everything off.

I've taught myself to play right-handed on a right-handed kit and left-handed on a right-handed kit—same kit—just so I could approach drum fills, and even patterns, totally differently. But primarily I play left-handed on a right-handed kit. Sometimes it's been a crutch, but sometimes it's been freeing, because it allows me to do things that you don't normally hear.

MD: Explain how you approached "All the Right Moves," with its almost drum 'n' bass groove.

Eddie: Yeah, that was a weird one, because it was like four parts, and I didn't think we were going to be playing it live. When we started to, I was like, *Oh, I have to play four different patterns.* So I kind of took the root element of the song, and I play that. That song is really hard to play—it's just so untraditional. It's a weird song, but fun. It's got some rock moments in it.

MD: On "Marchin' On," you play a nice cymbal swell that leads right into the beat. But you don't generally use a lot of hi-hat or ride, or even crash cymbals. In that way it's reminiscent of Peter Gabriel's music.

Eddie: I love Peter Gabriel and Phil Collins. I could talk for days about [Gabriel drummer] Manu Katché's playing. Less is more, man. That's how I feel about a lot of these songs. "Marchin' On" was a simple song that didn't need much. A couple cymbal swells here, some crashes, and that four-on-the-floor.

MD: The *Native* record has some great four-on-the-floor beats. "If I Lose Myself" is a good example. You start with the cool cross-stick beat and then go into the four-on-the-floor. It's like the second verse is a totally different thing.

Eddie: We wanted to make it more dance, up-tempo. We had so many mid-tempo songs. We said, "We need to turn something up: four-on-the-floor, bigger synths, lower bass tones—just make it bigger." So we changed everything up but kept the cross-stick. I love playing that live.

MD: You drop out on the chorus. Drummers almost never do that.

Eddie: We wanted to change it up, you know? Do something different. Make it interesting for us and for the fans. Be less predictable.

MD: On "Counting Stars," where you drop out it's almost like *not* playing is part of the hook. When you arrange your songs, do you guys think in terms of what will make a track work on radio?

Eddie: Yeah, but there are so many songs where I thought…I mean, we put "Say" out for the third single, and I thought it was going to be massive, but it was just too slow. People want to sing the chorus and shake their butts. You know, that whole theory of "Don't bore us—get to the chorus" is huge in America. Though obviously people have hits that are down-tempo.

The music business is so weird these days, especially with streaming. We thought *Oh My My* was going to be massive. We were traveling the world, and within six months of finishing the album, everything changed. We were like, "Wow, we have this album that's kind of dated already, and we haven't put it out yet." But we love the album and love the songs.

It's always exciting to see what a song is going to do on the radio. It's fun to let your baby go out in the world and do its thing. Sometimes it's big, sometimes it's not. You've got to do it because you love it, though, not because you just want to make it big.

MD: The title track has a great groove.

Eddie: We were way into different sounds and different eras of music, like the '70s Eurofunk era. Our bass player has listened to a lot of great French funk and underground grooves. We just got way into that, like on "A.I." and "Human." On "Oh My My" you can hear a lot of the bass tones being the predominant thing, which is kind of a new thing for us. We were excited to be exploring that kind of music, because we listen to that type of funky stuff. We love that song, though radio was, "Oh, I just don't know about this."

MD: When you're recording, do you very often play a song all the way through, or do you record in pieces, a section at a time?

Eddie: We do a little bit of both. We play through it live, and we'll record it all the way through. Then we'll do some eight-bar passes, we'll do some sixteen-bar passes, the breakdown stuff…. For a lot of our songs, like "Secrets," we have to figure out how we're going to play them live. So we do a lot of rehearsing, breaking stuff down. Brent, our bass player, and I spend a lot of time rehearsing together before the band comes, getting as tight as we possibly can, and even breaking down songs and parts—just getting them right. That way our parts are correct.

In the studio you can do all kinds of things. There are times when I like to track drums by themselves, because it makes the drums sound bigger without making the cymbals overbearing. We'll record the drums first, and then we'll overdub the hi-hat, ride, and crashes. That's a weird process, but it helps you control the drums and make them bigger without making the cymbals bigger. That's sometimes hard to do on a not-so-simple track.

MD: And then you mix in electronic sounds afterward?

Eddie: Yeah, we'll stack some snares, or maybe we like a different hi-hat that we heard somewhere: "Oh, I like that guy's hi-hat. Let's take that." Or we'll just rerecord the hi-hat. We'll take the hi-hat stand in the bathroom or in a closet. We've done some weird things. But it makes for fun times and funny stories.

Tools of the Trade

Fisher plays Gretsch drums and Zildjian cymbals. He uses Vic Firth sticks, Remo heads, and DW hardware, as well as products by A&F Drum Company, Outlaw, Big Fat Snare Drum, and Roland. As a left-handed drummer playing on a right-handed kit, he sets up with an 18" floor tom on his left and 14" and 16" floor toms on his right, with a 13" rack tom in the middle. "When I'm behind a kit," he says, "I don't want to look at it as a left-handed kit or a right-handed kit. This setup allows me to move anywhere at any time."

MEINL
TURBO SLAP-TOP CAJON

$139.99

(TOPCAJ2WN)

MEINL
DELUXE MAKE YOUR OWN CAJON

$89.99

(DMYOCAJBU)
SELECT STORES AND GUITARCENTER.COM

MEINL
BONGO CAJON

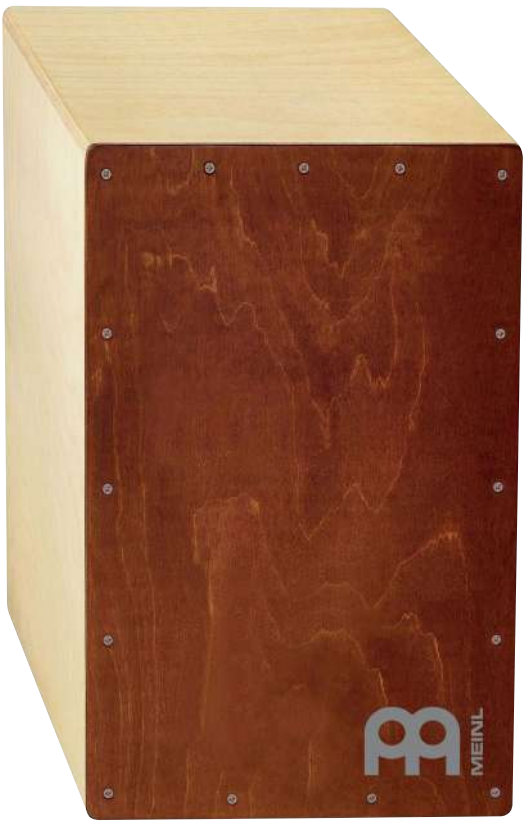
$49.99

(BCA3NTEBKM)

MEINL
SIERRA BIRCH SNARE CAJON

$99.99

(SCAJ200NT-LB)



MEINL
SUBWOOFER JUMBO BASS CAJON

$199.99

(SUBCAJ5WN)
SELECT STORES AND GUITARCENTER.COM

Guitar Center
Find your sound™

Top Picks

Our best deals—on sale Aug. 1 thru Sept. 30

MEINL
MCT MAGNETIC CYMBAL TUNERS FOR CYMBAL DAMPENING

$19.99

(MCT)

MEINL
6" CHING RING JINGLE EFFECT FOR CYMBALS

$14.99

(CRING)

MEINL
FOOT TAMBOURINE WITH STEEL JINGLES

$10.99

(FJS2SBK)

MEINL
PERCUSSION PACK WITH COMPACT FOOT TAMBOURINE, CLASSIC HARDWOOD CLAVES AND ARTIST SERIES SHAKER

$29.99

(PP1)

MEINL
DIDGERIDOOS

YOUR CHOICE

$29.99

(DDG1 BK)
(DDG1 R)

MEINL
HANDHELD GUIRO TAMBOURINE WITH DOUBLE ROW STEEL JINGLES

$29.99

(HTMT3BK)

Guitar Center
Find your sound™

Bring this coupon in and

GET AN EXTRA

$20 OFF*

your purchase of $99 or more

OR

$50 OFF

your purchase of $199 or more

dclmae459c

*$20 off purchase of $99 or more, $50 off purchase of $199 or more. Not to be used in conjunction with other coupons, promotions or offers. Excludes discounted and clearance items, price matches, used gear, tax/shipping charges, scratch and dent, vintage equipment, Gift Cards, String Club and Stick Club memberships, and musician services (Pro Coverage, Guitar Center Repairs, Guitar Center Rentals and Guitar Center Lessons). No cash value. Coupon is redeemable in-store, online or at 866 543-0741, only with valid coupon code. Participating brands: KHS, Mapex, Sonor, Remo, Orange County Drum, SPL, Simmons, Proline, Zildjian, Sabian, Yamaha, D'addario, Meinl, Evans, Promark, Puresound, Majestic, Nfuzd and Control Acoustics. Offer valid 8/1/2017 thru 9/30/2017.

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

Zildjian

ZILDJIAN
L80 SERIES LV468 LOW-VOLUME CYMBAL BOX SET

$299.99

(LV468)
SELECT STORES AND GUITARCENTER.COM

ZILDJIAN
K SERIES CYMBAL PACK WITH FREE 18" CRASH

$899.99

(KP110)
SELECTION VARIES BY LOCATION

FREE

OCDP OCSN0713CA 13x7" SD Chestnut Ash snare drum with purchase of Zildjian K Series cymbal pack
A $209 VALUE

ZILDJIAN
A CUSTOM 25TH ANNIVERSARY SERIES

STARTING AT
$109.99

(A20511) (A20512) (A20513) (A20514) (A20515) (A20516) (A20517) (A20518) (A20524) (A20529) (A20532) (A20534) (A20536) (A20540) (A20542) (A20544) (A20551) (A20552) (A20554) (A20555) (A20588) (A20818)
SELECTION VARIES BY LOCATION

ZILDJIAN
A CUSTOM CYMBAL PACK WITH FREE 18" CRASH

$749.99

(A20579-11)
SELECTION VARIES BY LOCATION

FREE

OCDP OCSN0713CA 13x7" SD Chestnut Ash snare drum with purchase of Zildjian A Custom cymbal pack
A $209 VALUE

ZILDJIAN
K CUSTOM SPECIAL DRY SERIES

STARTING AT
$149.99

(K1401) (K1409) (K1410) (K1419) (K1426) (K1427)
SELECTION VARIES BY LOCATION

ZILDJIAN
A SERIES CYMBAL PACK WITH FREE 18" CRASH

$699.99

(A391)
SELECTION VARIES BY LOCATION

FREE

OCDP OCSN0713CA 13x7" SD Chestnut Ash snare drum with purchase of Zildjian 391 cymbal pack
A $209 VALUE

ZILDJIAN
DRUM STICK BAG

$16.99

(T3255)

ZILDJIAN
JOSH DUN ARTIST SERIES DRUM STICKS

$8.99

(ASJD)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

SABIAN

$40 OFF

SABIAN
XSR FAST STAX

PRICE TOO LOW
TO PRINT

(XSRFSXB)
SELECT STORES AND
GUITARCENTER.COM

$40 OFF

SABIAN
22" XSR SERIES MONARCH CYMBAL

PRICE TOO LOW
TO PRINT

(XSR2280M)
SELECT STORES AND
GUITARCENTER.COM

SABIAN
HHX EVOLUTION CYMBAL SET WITH 21" RIDE

$899.99

(15005XEB-GC)
SELECT STORES AND
GUITARCENTER.COM

FREE
18" Evolution O-Zone crash
included in box
A $329.99 VALUE

SABIAN
AAX X-PLOSION CYMBAL SET

$749.99

(2500587XB-GC)

FREE
Free 18" crash included in box
A $249.99 VALUE

SABIAN
16" B8X BALLISTIC CRASH

$92.99

(416BCX)

SABIAN
18" AAX FREQUENCY CRASH CYMBAL

$249.99

(218XFC)
SELECT STORES AND
GUITARCENTER.COM

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

REMO
VINTAGE EMPEROR COATED DRUM HEADS

STARTING AT
$14.99

(VE011000) (VE011200) (VE011300)
(VE011400) (VE011600)

REMO
22" POWERSTROKE 3 CLEAR
BASS DRUM HEAD
WITH IMPACT PATCH

$39.99

(P31322C2)

$35 OFF

REMO
MONDO
DESIGNER SERIES
KEY-TUNED DJEMBES

REG. $264.99-$294.99
STARTING AT
$229.99

(DJ001239)
(DJ001440)

REMO
8" SILENTSTROKE PRACTICE PAD

$24.99

(RT0008SN)

$30 OFF

REMO
12" APEX DJEMBE

REG. $199.99
$169.99

(DJ611232)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

MAPEX
MARS SERIES 5-PIECE CROSSOVER SHELL PACK

$599.99

(MA528SFBZW)
HARDWARE AND CYMBALS SOLD SEPARATELY SELECT STORES AND GUITARCENTER.COM

MAPEX
ARMORY SERIES RESPONSE DRIVE BASS DRUM PEDAL

$119.99

(P800)

MAPEX
14x6.5" BLACK PANTHER SLEDGEHAMMER SNARE DRUM

$439.99

(BPBR465HZN)
SELECT STORES AND GUITARCENTER.COM

MAPEX
FOUR-LEGGED DOUBLE-BRACED THRONE WITH ADJUSTABLE BACK REST

$159.99

(T775)

MAPEX
ARMORY SERIES BOOM CYMBAL STAND

$84.99

(B800EB)

MAPEX
ARMORY SERIES SNARE DRUM STAND

$74.99

(S800EB)

MAPEX
ARMORY SERIES HI-HAT STAND

$129.99

(H800EB)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

YAMAHA

$100 OFF

YAMAHA
DTX430K SERIES
ELECTRONIC DRUM SET

REG. $599.99
$499.99

(DTX430K)

YAMAHA
DTX522K SERIES
ELECTRONIC DRUM SET

$799.99

(DTX522K)
BASS DRUM PEDAL SOLD SEPARATELY
SELECT STORES AND GUITARCENTER.COM

$75 OFF

YAMAHA
STAGE CUSTOM BIRCH 5-PIECE SHELL PACK
WITH 20 OR 22" BASS DRUM

PRICE TOO LOW
TO PRINT

(SBP2F50RB)
(SBP0F50NW)
HARDWARE AND CYMBALS SOLD SEPARATELY
SELECTION VARIES BY LOCATION

Also available in this color

$30 OFF

YAMAHA
14x6.5" STAGE CUSTOM STEEL SNARE

REG. $149.99
$119.99

(SD266A)

$50 OFF

YAMAHA
DTX-MULTI 12 DIGITAL PERCUSSION PAD

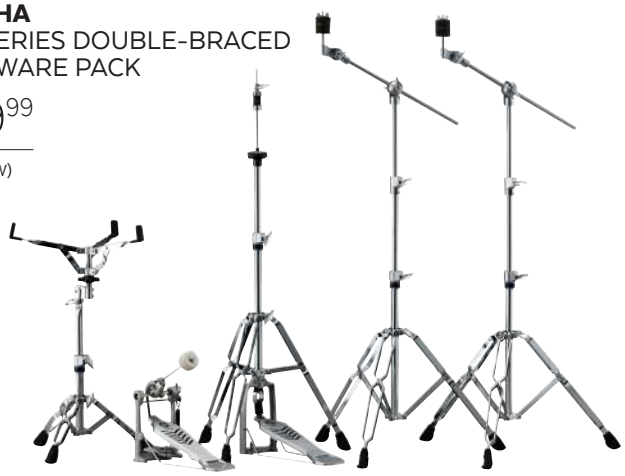
PRICE TOO LOW
TO PRINT

(DTXM12)
SELECT STORES AND GUITARCENTER.COM

YAMAHA
600 SERIES DOUBLE-BRACED
HARDWARE PACK

$269.99

(HW-680W)



For more great drum shop deals or to find a store near you, visit guitarcenter.com.

EVANS™ DRUMHEADS

PROMARK™ BY D'ADDARIO

PURESOUND™

EVANS
UV1 COATED DRUM HEADS

STARTING AT
$15.99

(B10UV1) (B12UV1) (B13UV1)
(B14UV1) (B16UV1)

EVANS
22" EMAD 2 CLEAR
BASS DRUM HEAD

$46.99

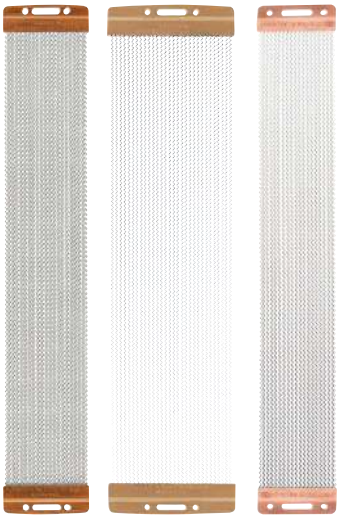
(BD22EMAD2)

$3 OFF

PURESOUND
14" CUSTOM, SUPER
AND BLASTERS SERIES
SNARE WIRES

REG. $21.99–$27.99
STARTING AT
$18.99

(B1420) (S1430) (P1420)
(CPS1420) (CPS1320)



EVANS
14" GENERA HD DRY
COATED SNARE HEAD

$16.99

(B14HDD)

EVANS
EQPAD MUFFLER PAD

$17.99

(EQPAD)

PROMARK
LIGHTNING ROD
DRUM STICKS

YOUR CHOICE
$19.99

(LRODS6)
(HRODS6)
(TRODS6)
(CRODS6)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

SIMMONS®

NEW

SIMMONS
SD2000 ELECTRONIC DRUM SET
WITH MESH PADS

$1299.99

(SD2000 KIT)
SELECT STORES AND GUITARCENTER.COM

NEW

SIMMONS
SD2000 EXPANSION PACK

$299.99

(SD2000XPPAK)

SIMMONS
ELECTRONIC DRUM
MONITOR SYSTEM

$499.99

(DA350)
SELECT STORES AND GUITARCENTER.COM

NEW

SIMMONS
SD550 ELECTRONIC
DRUM SET WITH
MESH PADS

$549.99

(SD550)
BASS DRUM PEDAL INCLUDED

NEW

SIMMONS
SD350 ELECTRONIC
DRUM SET WITH
MESH PADS

$399.99

(SD350)
BASS DRUM PEDAL INCLUDED

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

MEINL
HCS CYMBAL PACK

$99.99

(HCS131410S)

MEINL
20" CLASSICS CUSTOM DARK CRASH RIDE CYMBAL

$189.99

(CC20DAR)
SELECT STORES AND GUITARCENTER.COM

MEINL
16" HCS TRASH CRASH CYMBAL

$59.99

(HCS16TRC)
SELECT STORES AND GUITARCENTER.COM

MEINL
CLASSICS CUSTOM DARK CYMBAL PACK

$499.99

(CCD48016TR)
SELECT STORES AND GUITARCENTER.COM

FREE
Free trash crash and Ching Ring included in cymbal pack
A $144.98 VALUE

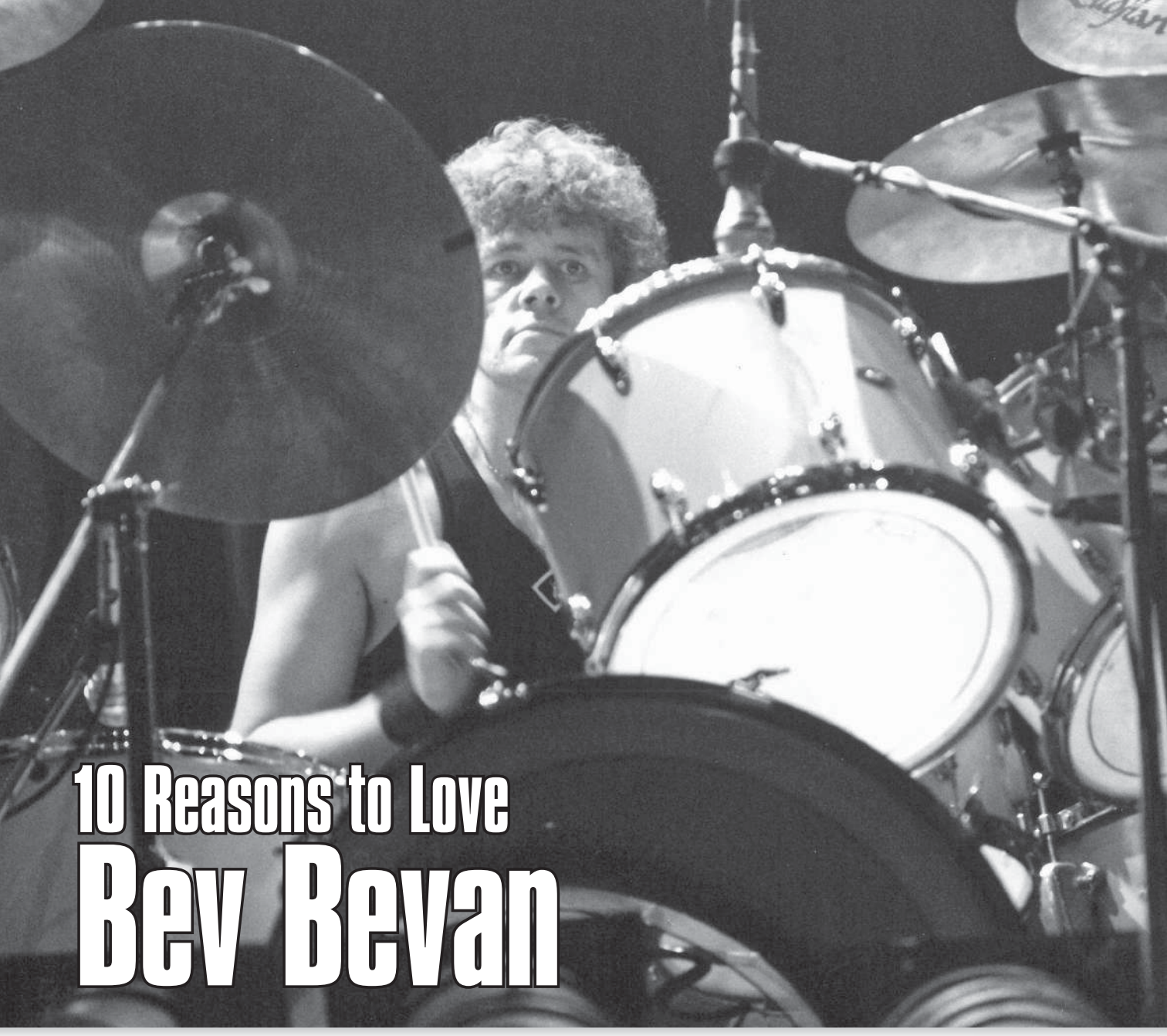
MEINL
HCS CYMBAL SUPER SET

$299.99

(HCSSCB)

FREE
Free 16" crash included in super set box
A $129.99 VALUE

For more great drum shop deals or to find a store near you, visit guitarcenter.com.



10 Reasons to Love Bev Bevan

by Patrick Berkery

There likely weren't many impassioned "Where's Bev?" cries at the several dozen shows Electric Light Orchestra founder Jeff Lynne performed as "Jeff Lynne's E.L.O." during 2015 and 2016, and that's understandable. Though longtime drummer Bev Bevan formed the Electric Light Orchestra with Lynne out of the ashes of his previous group, the great psychedelic-era English combo the Move—which Lynne joined in its latter stages—the pair hadn't shared a stage or recorded together since the mid-'80s. Besides, to the rock world at large, E.L.O. was always viewed as Lynne's baby—a vehicle for his baroque-meets-Beatles ambitions. His supporting cast wasn't a primary concern, especially after a long absence from the stage.

But know this, rock world at large: Bevan was a central force in helping his fellow Birmingham, England, native achieve those grand ambitions and forge an instantly identifiable sound. It's not just the strings that help you spot an E.L.O. song within eight bars. Bevan's big beat is also a calling card, especially on rockers like "Don't Bring Me Down" and "Do Ya." And there are many dimensions to his drumming. He could supply power, elegance, a convincing disco groove—whatever Lynne's songs required.

Even before he crossed paths with Lynne, Bevan was lighting a frantic fire beneath the Move with Keith Moon–inspired bashing and a fearless approach that suited leader Roy Wood's creative whimsy. If you're not familiar with the Move—understandable, as they never had much of a commercial impact in the U.S.—the recently released CD/DVD compilation *Magnetic Waves of Sound: The Best of the Move* is a great jumping-off point.

As if charter membership in E.L.O. and the Move didn't already amount to a sterling CV, we'd be remiss if we didn't mention Bevan's cup-of-coffee stint on tubs with Black Sabbath during the band's *Born Again* tour of 1983–84. Though recorded documentation of his tenure with the metal pioneers is limited to a bonus live disc on a *Born Again* reissue from 2011, it warrants mention because Bevan sounds as natural summoning the slow-burning menace in "Black Sabbath" as he does putting the Beatle-y bounce to E.L.O.'s "Turn to Stone."

It's been quite a career for Bevan, who still plays around the U.K. with various outfits, and hopefully his body of work will receive more recognition with E.L.O.'s recent induction into the Rock and Roll Hall of Fame. Let's break down ten choice performances.

"I Can Hear the Grass Grow," the Move, 1967

The Move proved from the beginning that a band from rough-and-tumble Birmingham could produce mind-expanding pop to rival anything coming out of Swinging London circa 1967. Bevan's insistent beat here—dig how he lays into the bell of the ride cymbal in the verses—serves notice that this is not some psychedelic trip through a field of daisies. This is psychedelic *rock*. He turns in a Moon-like performance in the bridge, rolling across the toms through the eight-bar breakdown, then snapping off a torrent of four-stroke snare rolls as the band kicks back in.

"Brontosaurus," the Move, 1970

Bevan's work on this lumbering slab of rock might be the reason he landed the Sabbath gig thirteen years later. He's beautifully behind the beat at every turn—the main groove, his fills, and even the shift to double time. And the heft of his playing is mighty; it sounds like he's smacking the tubs with cricket bats in a gravel pit. Yet it doesn't feel like a standard-issue hard-rock song. Bevan's natural swing makes it feel more like an early rock 45 being spun at 33 rpm on a poorly calibrated turntable. That's probably what Roy Wood was after.

"Fields of People," the Move, 1970

One of Bevan's greatest achievements is this ten-plus-minute epic, which skips from a psychedelic approximation of English folk to proggy hard rock to, naturally, raga. The array of sick fills (especially the lightning-quick snare lick at the 5:39 mark) deserves notice, but it's the cohesion Bevan gives this beast of a composition that's most impressive. By sparing the subtleties and preciousness some drummers might apply to such a complex piece of music and simply hitting 'em hard throughout, Bevan makes the whole crazy business flow seamlessly.

"California Man," the Move, 1971

Had Bevan not taken up membership in E.L.O. upon the Move's demise, his work on "California Man" would suggest that he might have been well qualified to back up Jerry Lee Lewis or Little Richard. His early-rock roots are showing here, as he drags 8th notes across the snare and settles into that sweet spot between rocking and swinging like he's tracking at Sun Studios in the mid-'50s. The triplets in the breaks before the first and second verses might be two of the tastiest drum licks Bevan's ever played. The second set is particularly nuts, as he starts the pattern slightly after the 1 yet lands perfectly in time when the band kicks in.

"Dreaming of 4000," E.L.O., 1973

Jeff Lynne completely goes for baroque on this early deep cut, requiring Bevan to unleash the full might of his skills. As shredding guitars, dramatic strings, wild synths, and beautiful melodies collide amid a succession of drastic changes, Bevan locks it down with creative touches. He taps out 16th notes on the hi-hats behind the heavy riff and plays a sweet little groove during one soft passage, with the snare landing on the "&" of 2 and kick hits on the "&" of 3 and on 4. He gets in some powerful flourishes too, like the Hal Blaine–style rolls in the chorus. It's a truly grand performance.

"Showdown," E.L.O., 1973

If you're playing E.L.O. word association, *groove* and *pocket* probably won't be the first words that spring to mind. But Bevan and the band do indeed lay down a sweet groove on "Showdown." No fills or flash from Bevan here, just a fluid pocket created by alternating the kick pattern and making a subtle slide into double time for the chorus. It hints at some of the sweet grooves to come from the band later in the '70s.

"Fire on High," E.L.O., 1975

Though it never achieved the stadium-rock ubiquity of "We Will Rock You" or "Rock and Roll Part 2," this instrumental from 1975's *Face the Music* was in regular rotation at U.S. sporting events for many years. Who knows how many late-game comebacks were directly inspired by the track's ominous energy, but thousands definitely thrilled to Bevan's thundering groove and dramatic fills, from the powerful flam pattern that ushers in the half-time section at the top to the busier figures he plays as the song builds. Fun fact: The backward message at the beginning of the song on the album version is Bevan saying, "The music is reversible but time is not. Turn back. Turn back. Turn back. Turn back." That was probably just as crucial to establishing his cred for the Sabbath gig as his work on "Brontosaurus."

"Telephone Line," E.L.O., 1976

E.L.O. found massive success with a string of beautiful ballads where Bevan showed first-rate skills at handling the grandeur of Lynne's slow and pretty stuff. He's at the peak of his ballad-playing powers on "Telephone Line," giving the soaring melody an extra lift with a down-tempo groove that swings, and elegant fills—like that neatly delivered four-stroke tumble on the toms before the second verse—that don't disturb the classic track's sweet sway.

"Mr. Blue Sky," E.L.O., 1977

Bevan's free-and-easy shuffle provides a solid foundation for so many moving parts in this dense production, from the "A Day in the Life"–type elements (the rhythmic panting, the clang of a fire extinguisher) to those from Lynne's sonic playbook (the vocoder solo, the choral explosion, the symphonic rock postscript). It's so simple, but it's so swinging. The busiest Bev gets here is the "ting, ting-a-ting" on the ride cymbal during that choral explosion, which still feels like a solid payoff.

"Shine a Little Love," E.L.O., 1979

Established rock bands were embracing disco with varying degrees of success in the late '70s. "Shine a Little Love" is right up there with "Miss You" as one of the top rock-disco fusions, thanks in large part to Bevan's propulsive groove. His four-on-the-floor game is strong, and he drops brilliant, subtle bits throughout, especially the snare fills he plays into the top of the choruses before crashing on the 2, and the hi-hat kicks on 1 and 3 in the instrumental interludes.

Live and Learn

A Health Insurance Primer for Musicians

by Kim Kicks

With all of the uncertainty surrounding how federal and state governments will be approaching health care law in the future, it's tempting to throw up your hands and shout, *Wake me up when the dust settles!* Unfortunately, the vast majority of self-employed musicians don't have the luxury of waiting it out. Here are some things you might want to start mulling over right now.

Scene 1: A driveway on the outskirts of Toronto. Silence all around. I'm in excruciating pain, only slightly masked by alcohol consumed post gig. The freezing night air sends chills through my body. As I lay in the wet, icy snow, struggling to breathe, I realize that my band's month-long tour could be over, and it's only the first night. I hear my bandmate's voice. "Kim! Are your wrists okay?" As I lie there, wondering how on earth I managed to slip as I was getting out of the van and land, chest down, on my bass drum pedal, I carefully roll my wrists and give a thumbs-up. My chest, however, is not feeling the way it should. Is there a bone jutting into my lungs? But I can't go to the hospital! How am I supposed to pay for it? I spend the rest of the tour in agony, popping painkillers.

Scene 2: Late-night after-party with locals following an awesome show in some middle-of-nowhere town in Louisiana. Suddenly there's a piercing scream. As I turn toward my bandmate, I notice he's barefoot and there's blood everywhere. As in scene 1, the visit to the emergency room will not happen tonight. Gaffer's tape provides an immediate and far more affordable solution to his bloody big toe, ripped open by a rusty nail in the doorway. Several shots of whiskey take the place of a proposed tetanus shot. Severe pain while walking for the remainder of the tour is, thankfully, the only consequence of this incident.

On the road, crazy, random accidents happen—but so do all-too-common events like muscle pulls caused by lifting heavy equipment, repetitive strain injuries, and bumps, bruises, or even breaks sustained in a fender bender. When home "remedies" like gaffer's tape won't suffice, a visit to the emergency room, X-rays, and prescription painkillers can quickly add up to more than $500—and that's for relatively unexceptional incidents such as the ones described above. Having health insurance can make the difference between an unexpected event being a temporary setback and a career-ender.

Sure, with all the work involved in being a musician, the last thing we want to think about is health insurance. Given how convoluted our current system is in America, it seems easier to go about our lives naively believing (or silently hoping) that nothing will happen to us. And as musicians we're somewhat conditioned to act like we're unbreakable. "The show must go on," right? Still, most of us do at least periodically consider purchasing insurance—though most musicians I've spoken to inevitably put it off due to the expense.

As indie artists, after laying out cash for rent, food, and other basic living expenses, pretty much every other cent earned goes back into supporting our career. Forking out a few hundred dollars each month for health insurance, on top of the money we already spend, seems impossible—we're

GLOSSARY

- **Medicare** is a federal program that provides health coverage if you are sixty-five or older or have a severe disability, on any income.
- **Medicaid** is a state and federal program that provides health coverage if you have a low income.
- If you can afford health insurance but choose not to buy it, you must pay a fee called the **individual shared responsibility payment**.
- **The Affordable Care Act**, **aka Obamacare**, is a long, complex piece of legislation that attempts to reform the health care system. It is designed to provide quality, affordable health insurance to more Americans, curbing the increase in health care spending in the U.S.

more likely to rationalize insuring our *equipment* first.

Especially given the proposals that the Trump administration has introduced, many musicians worry that even with health insurance, the massive bills resulting from an injury or sickness will still leave us broke. I've struggled with these fears, particularly during the past few years, as I've found myself in situations where my health and well-being have been compromised. These events have led me to search deeply within myself for greater levels of gratitude, healing, and health—and, just as important, to learn what options I have in terms of covering potential medical costs.

I'm originally from Australia, and last year I traveled back there for an operation on my shoulder, as I knew it would be much more cost effective than having it done in the U.S., and the care I would be receiving would be world class. But the fact that my first thought was to purchase a flight to another country, fifteen hours away, just so that I could *afford* the operation I needed, in itself says something about the current state of affairs with the health care system here.

As I began to research this topic and speak with musicians from a wide range of working and economic situations, I was surprised to find myself still quite confused by the whole system here. I was, however, able to come to some conclusions that I hope will be a catalyst for you to research your own options.

I had the pleasure to speak with Kevin Erickson at the Future of Music Coalition, who generously gave his time to chat about heath insurance and in the process help me understand my options. Future of Music was founded to help musicians with advice on topics like this. I implore you to reach out to them at futureofmusic.org, and to support such organizations to help elevate the voices of musicians when it counts.

It's difficult for many to understand why the United States doesn't have universal health care, and most adults, musicians or otherwise, have found it frustrating that the type of insurance plan we have dictates which doctors we can see under our coverage. This may also affect what medications our doctors are able to prescribe for us. And then there's the fact that applying for health insurance doesn't guarantee we will receive it, at least the type of coverage that we need.

Regardless, under the Affordable Care Act (ACA), or Obamacare, it's compulsory for U.S. residents or citizens to have health insurance. If you don't carry coverage, you are fined a percentage per person or a percentage of the household income, whichever is higher. "There are a number of hardship exemptions that allow you to avoid paying a fine if you are uninsured," Erickson explains. "There is a $10,350 threshold where you don't have to pay [a fine if your income is less than that amount and you're not covered], since you don't have to pay taxes at that point. But you also don't have to pay a fine if the least expensive health insurance

TIPS

- Don't be shy to reach out to organizations and brokers and ask questions about what your options are, including ways to obtain free access to preventive care like annual checkups.
- Apply for Medicaid if you are on a low income.
- Stay as fit and healthy as you can. Regular exercise, stretching, and eating healthy will put you in a much better position to heal in the event that something does happen. Prevention is better than cure.
- Research the historic and current issues surrounding health care, and if you come to the conclusion that your state government should accept Medicaid funding if it doesn't currently do so, call your state representatives and encourage them to support the move. Similarly, if you believe that a federal single-payer system would be the best approach, lobby Congress to support that.
- Remember, you are your most important asset, so treat yourself with love, care, and respect.

THE FINAL WORD ON SNARE DRUMS
CHICAGO DRUM...
BECAUSE HISTORY MATTERS™
Chicago Drum produces a vintage style 14" snare that starts with our own high-quality 5-ply shell, a nearly 3/8" thick lay-up of Maple/Poplar or Mahogany/Poplar.
Solid steam bent maple reinforcement rings, ultra-smooth bearing edges with 30 degree round overs, and deep, flat, wide cut snare beds are standard to enhance sensitivity.
As former Slingerland® employees from 1955 through 1986, we built some of the finest drums for the best players in the world.
Now it's time to experience our versions of a timeless classic... from our skilled hands to yours.
Chicago SINCE 2011 DRUM
DISCOVER TRUE VINTAGE™
Classic Styling • Legendary Sound • Made in the USA
We built them back in the day. We're building them again.™
www.chicagodrum.com
Dealer inquiries welcome.

VATER PERCUSSION USA

"Offering balance, consistency, great feel and ultimate durability. My Vaters bring me pure joy and peace of mind. My search is over... I have found my sticks!!!"

Abe Cunningham
DEFTONES

ABE CUNNINGHAM'S
COOL BREEZE
L 16 5/8" • 42.23cm
D .600" • 1.52cm
VHABECW
A perfect stick choice for when a 5B is too light and a 2B/Rock model is too heavy. The slightly enlarged diameter, heavier taper and little extra length make Abe's model great for harder hitting drummers but is also very suitable for laid back/solid groove playing. The medium sized acorn tip delivers warm but articulate tones from around the kit.

#SWITCHTOVATER
VATER.COM

GET HELP

- If you are in the entertainment business, there are health care centers founded specifically for entertainers, such as the **Bob Hope Health Center** through UCLA in Los Angeles.
- **Planned Parenthood** provides services for everyone. In California, if you have a low income, you will receive free or cheap benefits through **Medi-Cal** and services covering such things as STD/STI testing, Pap smears, breast exams, and preventive care. These vary within counties and states.
- Los Angeles has a program called **Healthy Way L.A.**, which provides cheap or free coverage. To qualify for this, you must be a resident for at least five years, a citizen with no current insurance, and not pregnant, and you must meet the monthly income limits.
- **Future of Music Coalition** provides helpful articles and interpersonal assistance for musicians struggling with health care and other issues unique to professional musicians.

available to you costs more than 8.13 percent of your 2016 income in premiums." If you think you are eligible to be exempt from having insurance, be aware that you must apply for exemption.

As working drummers, we fall into different categories. We might be session players or touring drummers…freelancers or band members…full-time musicians or part-time ones doing casual work to subsidize another career. We might be single or married, have children or not. And the type of coverage we need or qualify for will differ, depending on these facts. For instance, if you're in a band and all the members require insurance, there is an option to have the group registered as a business in your state of residence and therefore have group coverage.

Many musicians do not have jobs where their employer covers health care. The Affordable Care Act is designed to make health care more affordable and to improve the quality of the care available as well as the essential benefits that are covered. Even if your expenses spiral out of control, there is a limit to what you will have to pay out of pocket.

Open enrollment for the ACA closed at the end of January and is not open again until around October (dependent on any changes made to the law by Congress). If you missed the deadline and you are not eligible for Medicaid, look into taking advantage of "qualifying events" that allow exemption from having health care, such as change in address/zip code, employment situation, or mental or marital status. You could also find a health insurance broker, who can advise and guide you in finding an insurance plan that works best for your circumstances. You will not be charged for the service, as the broker's fee will be paid by the insurance company.

If you are under twenty-six years of age, you could be added to your parents' plan. If you fall under the income threshold of around $16,000 or less, the enrollment period does not matter and you can apply for Medicaid at any time. (The threshold varies among states.) Medicaid allows you to visit certain doctors and clinics and receive free or highly discounted medications.

If you live in a state that did not accept the federal funding to expand Medicaid, you may be stuck between not earning enough to afford health care and earning too much to be eligible for Medicaid. To avoid the tax penalty, if you do not qualify for one of the exemptions, you may have to rely on charity care and benefit concerts to cover costs. If you live in one of these states, reach out and encourage your state government to accept the Medicaid funding, because it clearly is impacting musicians.

The easiest way to start looking for health care is to go to healthcare.gov and fill in your information. If you're having issues with this, reach out to organizations such as the Future of Music Coalition and the Actors Fund for help—this is what they're there for.

One of the challenges with signing up is estimating your income for the year ahead. As musicians, we often have no idea where our next gig, let alone a year's worth of income, is coming from. A good place to start is with your previous year's tax return. Also look at what you have planned for the year ahead, such as album releases and touring, which may increase your income. If you end up earning more than you predict, you can recalculate and adjust your plan.

One thing to keep in mind as a touring musician is that not every plan covers being on the road. Find a plan that does, known as out-of-network coverage. Once you do have insurance, take advantage of it, especially the preventive-care aspects, such as free annual checkups.

Despite any plans the federal government has to repeal and replace the existing law, it is still recommended to sign up. Your health care, and your ability to afford it, is too important to avoid.

Kim Kicks is the drummer in the Los Angeles–based band Satellite Sky.

drummers.
gear.
lessons.

This is what we do.

For over 40 years, ***Modern Drummer*** has been introducing you to the world's **most talented artists**, reviewing the **most innovative products**, and teaching you how to **become a better player**.

We keep you locked in to all aspects of the drumming industry, so you're always in tune with what's happening. With a subscription to ***MD***, you stay completely connected to all that you love about playing the drums!

SCHOOL OF ROCK ON BROADWAY: YOUNG GUNS
MODERN DRUMMER
THE WORLD'S #1 DRUM MAGAZINE
3 KEYS TO STAYING CURRENT
"YOU'RE TOO LOUD!"
DEALING WITH THE DEATH STARE
WIN A $6,000 TAMA/MEINL PACKAGE
Living Colour's
INSIDE SHADO
+ PLUS +
TRIVIUM'S PAUL WANDTK
DAFNIS PRIETO METHOD
WIN A TAMA/MEINL PACKAGE $6,000
MODERN DRUMMER
THE WORLD'S #1 DRUM MAGAZINE
25 GREAT '80s DRUM TRACKS
Toto's Shannon Forrest
The Quest For Excellence
NEW GEAR REVIEWED!
BOSPHORUS • ROLAND • TURKISH
+ PLUS +
STEVEN WOLF • CHARLES HAYNES • NAVENE KOPERWEIS
WILL KENNEDY • BUN E. CARLOS • TERENCE HIGGINS
OCTOBER 2016

Don't Miss Out!

Subscribe Now and Save 60% Off the Newsstand Price!

By subscribing, you'll receive all the benefits of *Modern Drummer*, both print & digital, at a fraction of the cover price. There's never been a better time to sign up with *MD*!

Act Now and Save at moderndrummer.com

GEARING UP ON STAGE AND UP CLOSE

Tesla's Troy Luccketta

Interview and photos by Sayre Berman

Drums: Tama Star Maple in Satin Burgundy Red finish
A. 6x14 Starphonic brass snare
B. 14x14 floor tom
C. 7x8 tom
D. 7x10 tom
E. 8x12 tom
F. 14x16 floor tom
G. 9x13 tom
H. 15x18 floor tom
I. 16x22 bass drum

Hardware: Tama Power Tower rack system (customized by John Aldridge), Iron Cobra Power Glide double bass drum pedal, Iron Cobra Lever Glide hi-hat stand, Star snare stands, and 1st Chair throne

Sticks: Promark Millennium series

Cymbals: Zildjian
1. 18" China
2. 12" A Custom splash
3. 14" K Light hi-hats
4. 19" K Custom Hybrid crash
5. 12" hi-hats
6. 23" A Sweet ride
7. 19" K Custom Dark crash
8. 14" A Custom EFX crash
9. 20" A Custom EFX crash

Heads: Evans Level 360 G12 Coated tom and snare batters and GMAD bass drum batter

Accessories: LP cowbell, Tama RW200 metronome, Audio-Technica microphones

"Back in 1987, when I first signed with Tama, I wasn't all that familiar with their drums," says Troy Luccketta, who this year celebrates thirty years of touring with the veteran hard-rock band Tesla. "What Tama has done over the last three decades is quite remarkable. From the hardware to the shells and the detail of the design, these [Star series] drums I'm playing now are the finest on the market, hands down.

"When I ordered this kit," Troy continues, "I got it with 22" and 24" bass drums. My buddy Sean Fuller of Florida Georgia Line came over, and I showed him the drums and explained that I had to put a kit together for the Tesla tour. I wasn't sure yet what a good configuration would be. I left Sean alone with the drums for a while, and when I came back he had it set up in pretty much the way I'm using it today. I later tweaked it to add the 10" and 13" rack toms, 16" and 18" floor toms on my right, and the 14" on my left. Sean put the 8" tom over the hi-hat to my left."

The rack on Luccketta's kit was custom-built by famed drum tech John Aldridge. "The rack was designed with aesthetics, ergonomics, and structural considerations at the forefront," Aldridge says. "Each side of the rack was built with four tubes. The concept was to have all the hardware mounted on the inside tubes and use the outside tubes for additional support. We wanted to make the rack more rigid and also give it a cleaner look from the front. The remaining straight tubes and the four feet on each side were used to beef up the main crash positions."

It was Luccketta's idea to position the drums with no mounts visible from the front. Tama's Super Resonant Mounting System helped make this possible. "We put two L-arms at 45-degree angles so that the mounts on the backside would straddle the snare without interfering with it," says Aldridge. "We lowered both mounts as far as possible to preserve the floating-tom illusion. The end result is that you can't see what's holding up the two toms."

The remote hi-hat is placed in a particularly unusual spot. "Troy has used a remote hi-hat with a Ching-Ring for a while," says John. "But it didn't need to be located where he could reach it. When we got the drums in place, the remote hi-hat fit perfectly in the space underneath the front two toms."

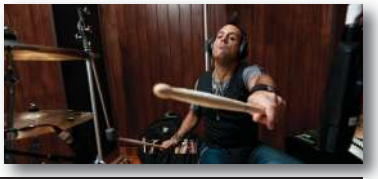
This is one of the biggest sets Troy has used, and keeping it shallow enough to fit within the allotted stage space required the outer rack ends to be swung slightly forward. "Everything is within reach," says Luccketta. "I've got to stretch pretty far to hit some of the cymbals, but I'm pretty comfortable on it."

1
2
3
4
5
6
7
8
9
A
B
C
D
E
F
G
H
I
EVANS

Samba Drumming

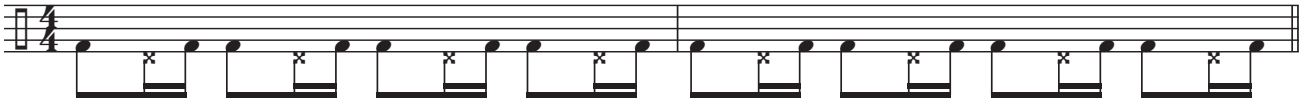
Applications and Attitude

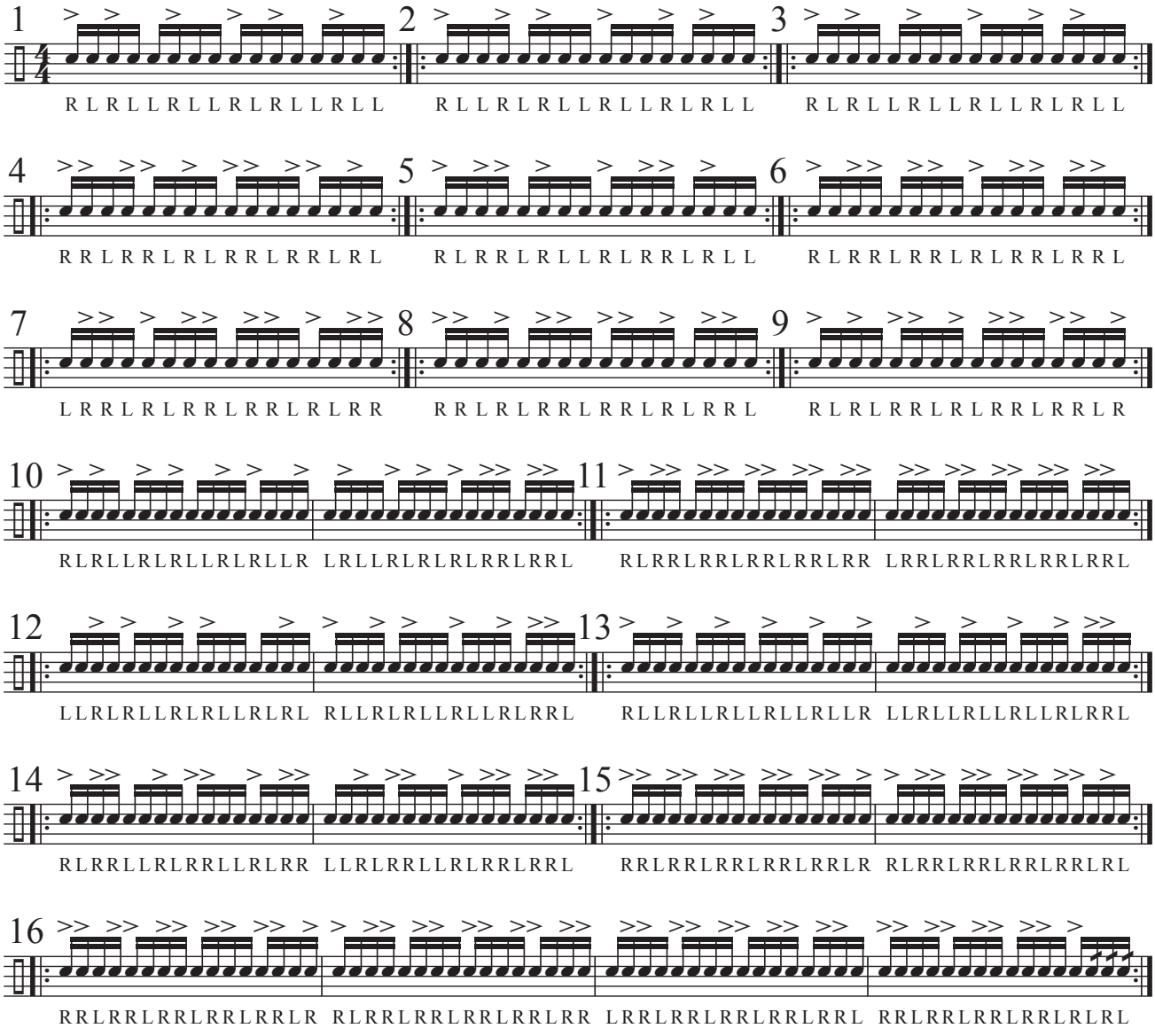
by Rich Redmond



The Brazilian samba rhythm is one of the most popular feels in the world. It's an infectious groove that's especially popular among dancers, but also among musicians in the jazz field and beyond.

The samba bass drum and hi-hat-foot ostinato is a great vehicle for developing coordination between the hands and feet. In this lesson, I've compiled examples of 16th-note hand patterns to play over the samba foot ostinato. If played hand-to-hand with an alternating sticking, the groove can sound a bit strict and rudimental. I've found that playing the accents with the right hand and filling in the ghost notes with the left hand results in a more elastic, greasy, and appropriate feel. Start slowly, count out loud, and strive to make the patterns feel breezy, legato, and romantic. Have fun!

Samba foot ostinato:

Hand patterns:


1
R L R L L R L L R L R L L R L L
2
R L L R L R L L R L L R L R L L
3
R L R L L R L L R L L R L R L L
4
R R L R R L R L R R L R R L R L
5
R L R R L R L L R L R R L R L L
6
R L R R L R R L R L R R L R R L
7
L R R L R L R R L R R L R L R R
8
R R L R L R R L R R L R L R R L
9
R L R L R R L R L R R L R R L R
10
R L R L L R L R L L R L R L L R
L R L L R L R L R L R R L R R L
11
R L R R L R R L R R L R R L R R
L R R L R R L R R L R R L R R L
12
L L R L R L L R L R L L R L R L
R L L R L R L L R L L R L R R L
13
R L L R L L R L L R L L R L L R
L L R L L R L L R L L R L R R L
14
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L R R L
15
R R L R R L R R L R R L R R L R
R L R R L R R L R R L R R L R L
16
R R L R R L R R L R R L R R L R
R L R R L R R L R R L R R L R R
L R R L R R L R R L R R L R R L
R R L R R L R R L R R L R L R L

Rich Redmond drums for country star Jason Aldean, is an award-winning clinician, and is an active session drummer in Nashville and Los Angeles. His recent book/DVD, *FUNdamentals of Drumming for Kids* (coauthored with Michael Aubrecht), is available through Modern Drummer Publications.

Win the Sound of 1967!

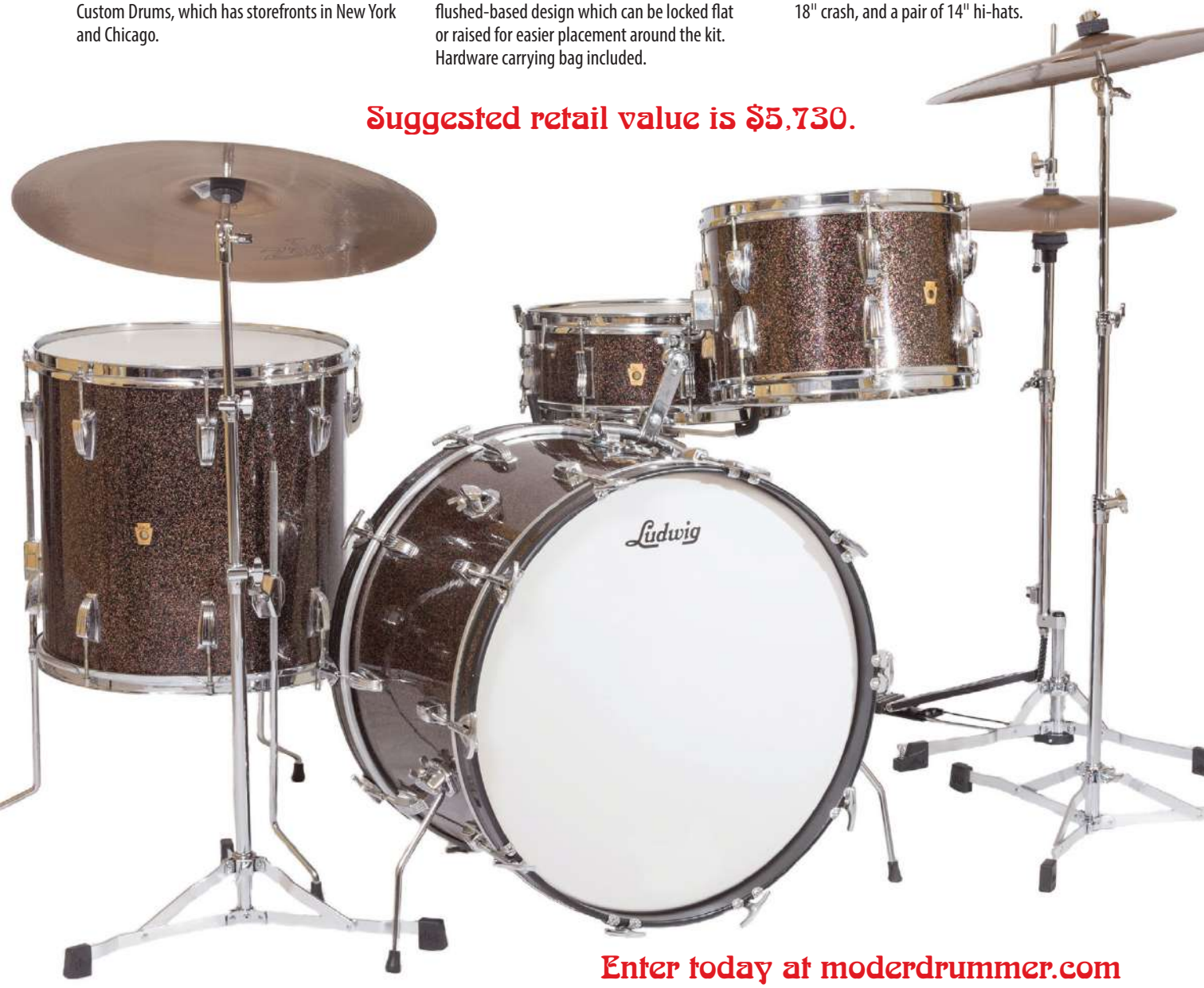
To celebrate fifty years of the incredible music of 1967,
Modern Drummer has teamed up with **Steve Maxwell Vintage and Custom Drums**, **Zildjian Cymbals**, and **DW Hardware** to give you the look and the sounds of the '60s!

The prize starts with a mid-1960s four-piece Ludwig kit (9x13 and 16x16 toms, 14x22 bass drum, and a 5.5x14 Jazz Festival snare) in Black Galaxy Sparkle finish. This rare drumkit was located and refurbished by Steve Maxwell Vintage and Custom Drums, which has storefronts in New York and Chicago.

A new set of DW 6000 Series Ultralight Hardware including two flush-based cymbal stands, plus a hi-hat and snare stand. With sleek, retro styling and modern features, the DW 6000 Series hardware offers a versatile aluminum flushed-based design which can be locked flat or raised for easier placement around the kit. Hardware carrying bag included.

To complete the '60s sound, we're including a new set of Zildjian Avedis cymbals. These cymbals are a vintage recreation of the timeless sound and feel heard on thousands of top hits from the '30s through the '60s. The prize includes a 20" ride, an 18" crash, and a pair of 14" hi-hats.

Suggested retail value is $5,730.



Enter today at moderdrummer.com

Consumer Disclosure: 1. To enter, visit www.moderndrummer.com between the dates below and look for the Steve Maxwell/Zildjian/DW Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS JUNE 1, 2017, AND ENDS AUGUST 30, 2017. 4. Prize Drawing: Winners will be selected by random drawing on September 6, 2017. Winners will be notified by phone or email on or about September 8, 2017. 5. Employees, and their immediate families, of Modern Drummer, Steve Maxwell Vintage and Custom Drums, Zildjian, Drum Workshop, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; New York; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: 1st Prize – One (1) winner will receive a vintage mid-60s Ludwig kit as described above, a set of A Avedis Zildjian Patina finish cymbals, DW 6000 Ultralight Hardware pack including two cymbal stands, hi-hat and snare stands and bag. Approximate retail value of contest is $5,730. 10. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 W, H-212, Fairfield, NJ 07004, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Steve Maxwell Drums/Official Rules/Winners List, 271 Route 46 W, H-212, Fairfield, NJ 07004. ***Conn-Selmer, Inc. and Ludwig Drum Company are not affiliated with this contest, nor liable for any of the Ludwig products featured.**

1,000 Ways to Practice a Single Page

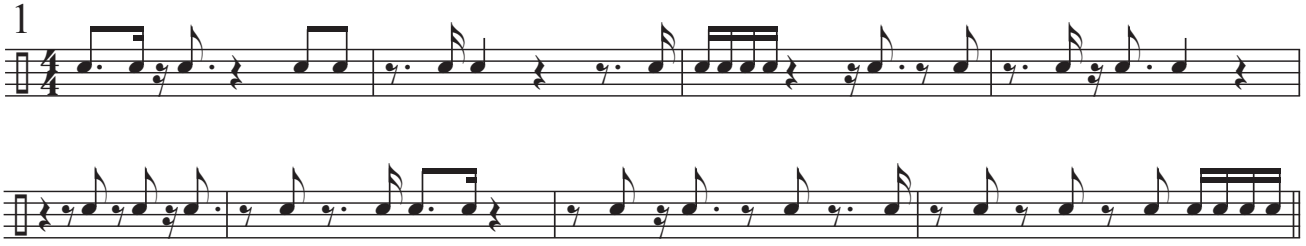
Part 7: Odd-Time Interpretations

by Libor Hadrava

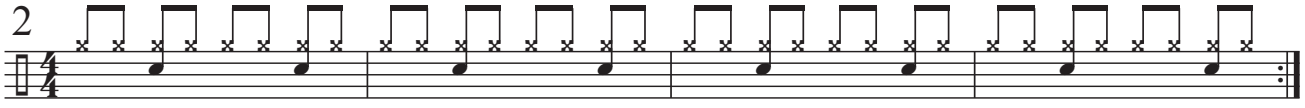
This month we'll check out some odd-time approaches to practicing a single page of rhythmic notation in 4/4.

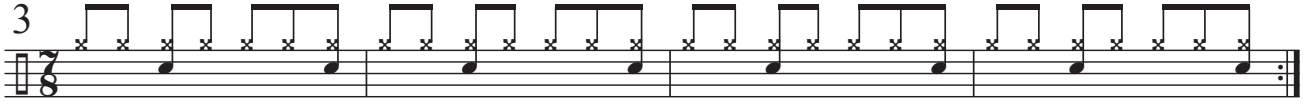
Let's start with some warm-ups that will help us count in a different time signature from the notation that we're reading. Play Exercise 1 on the snare using any comfortable sticking, but count out loud in different time signatures, such as 3/4, 5/4, and 7/4.

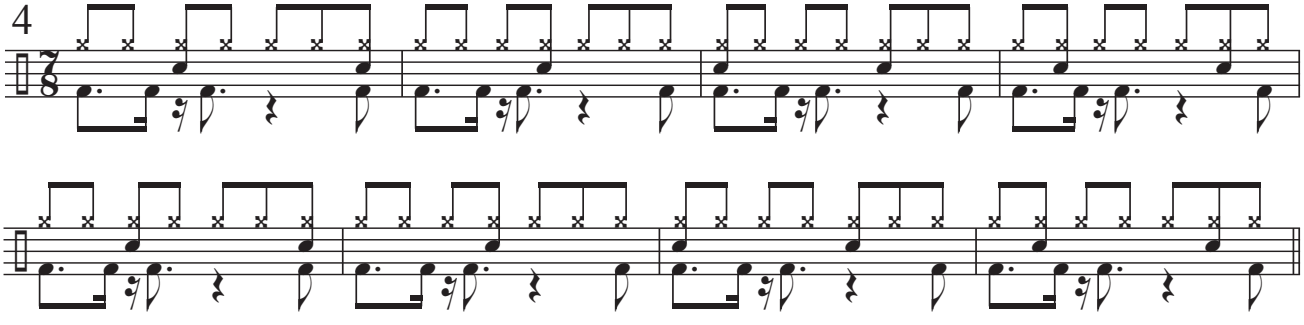
While counting in 3/4, it will take three measures of 4/4 for both the 3/4 and 4/4 phrases to line up on beat 1. Likewise, it will take five measures when counting in 5/4 and seven measures when counting in 7/4 for those interpretations to line up on beat 1.

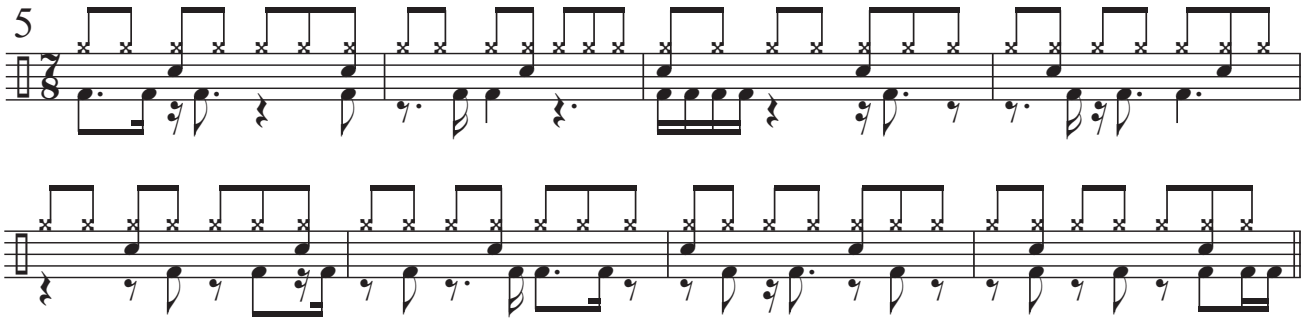
1

Once you're comfortable with Exercise 1, count out loud in time signatures with different pulses, such as 3/8, 5/8, and 7/8. These are great mind-stretching exercises as well.

Now let's try counting out loud in odd time signatures over 4/4 grooves, and vice versa (counting in 4/4 over odd-time grooves). Start by counting in 3/4, 5/4, 3/8, 5/8, and 7/8 over this simple pattern.

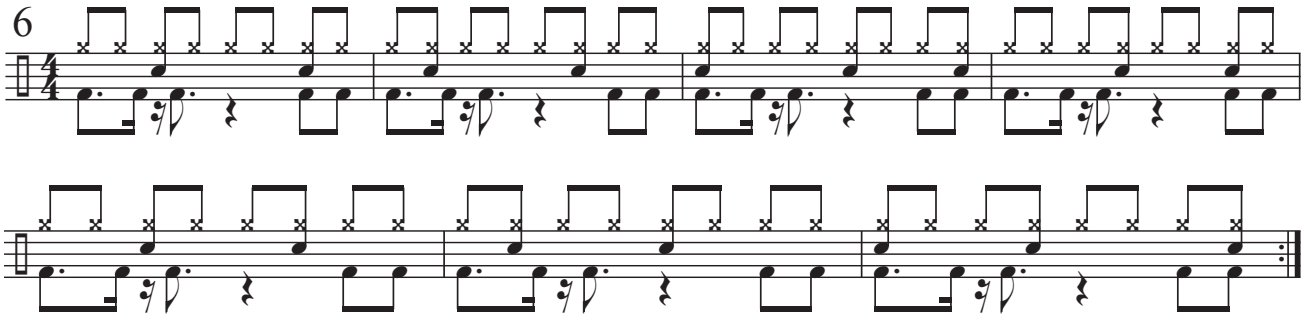
2

Next we'll count in 4/4 over an odd-time pattern. Try counting in 4/4 over this 7/8 groove.

3

Now let's focus on the first measure from our page of rhythm. Shorten it by one 8th note to create a 7/8 phrase, and play it with your bass drum while keeping a 4/4 groove on top with the hands. Counting in 7/8 will help you hear the bass drum pattern under the straight 4/4 groove. It takes eight 7/8 measures for the 4/4 and 7/8 patterns to resolve together on beat 1.

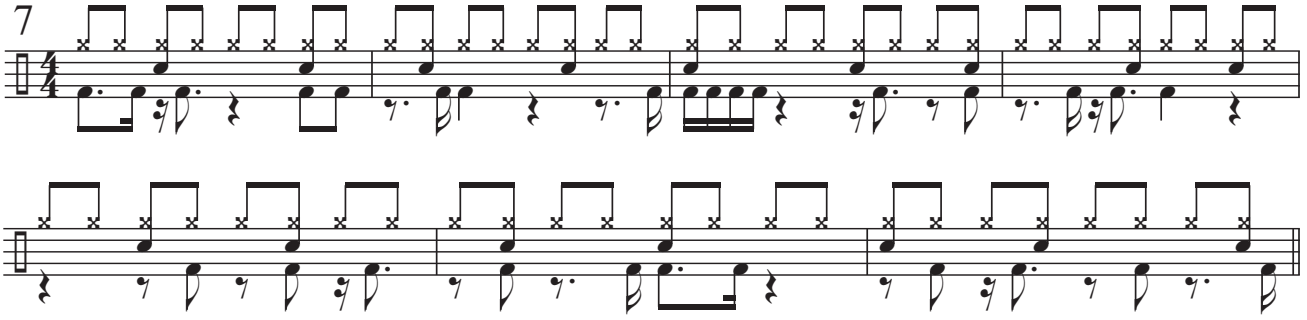
4

When comfortable with the first measure of rhythm, move on to reading the whole page while shortening each measure by one 8th note. Also try opening the hi-hat on beat 1 of the hand pattern to accentuate the 4/4 phrasing.



The next step is to play an odd-time hand pattern while reading the page with your bass drum in 4/4. We'll try this with a 7/8 groove. To start, focus on the first measure of the page of rhythm.

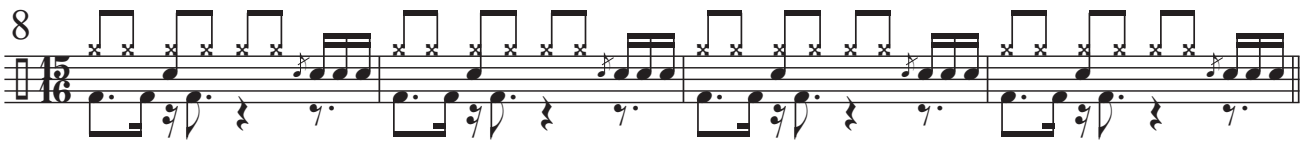


Once comfortable with the first measure, play the entire page of rhythm in 4/4 with the bass drum underneath the 7/8 hand pattern. It takes seven measures for the 4/4 and 7/8 patterns to resolve together on beat 1. Also, try opening the hi-hat on beat 1 of each 7/8 phrase to accentuate the odd-time feel.



For a further challenge, try this next groove with a quarter-note click, and ask yourself the following questions.

1. How many times do I have to repeat this groove for it to resolve on a quarter note?
2. How many times do I have to play this groove until the 15/16 pattern and 4/4 metronome resolve together on beat 1?
3. After repeating the groove four times, what note value will I have to add to complete a four-bar phrase in 4/4?



Libor Hadrava is the author of the book *In-Depth Rhythm Studies: Advanced Metronome Functions*. He also plays with Boston metal band Nascent and is an endorsing artist for Evans, Vater, Dream, Pearl, and Ultimate Ears. For more info, visit liborhadrava.com.

Collapsed Rudiments

Concepts to Alter Feel and Space

by Stephane Chamberland

Have you ever heard the expression "It's not only the notes, but the distance between the notes that counts?" Understanding the distance between strokes helps you create more natural and precise motions. And the distance between notes determines the music's subdivision. For example, if two equally spaced notes are played over one beat, we get 8th notes. Three notes played over one beat creates triplets, four notes creates 16ths, and so on. Learning all of these subdivisions helps us create different feels.

In all styles of music, we can play with the elasticity of the subdivisions to change the feel. We can create a rounder feel by spacing out the notes, or we can create tension by bringing them closer together. The jazz ride pattern can be played using triplets, 32nd notes, and everything in between. An Afro-Cuban cascara can be stretched to the point where you're nearly playing 8th notes. And in funk or pop music, we can use the same concept to play ahead of or behind the beat.

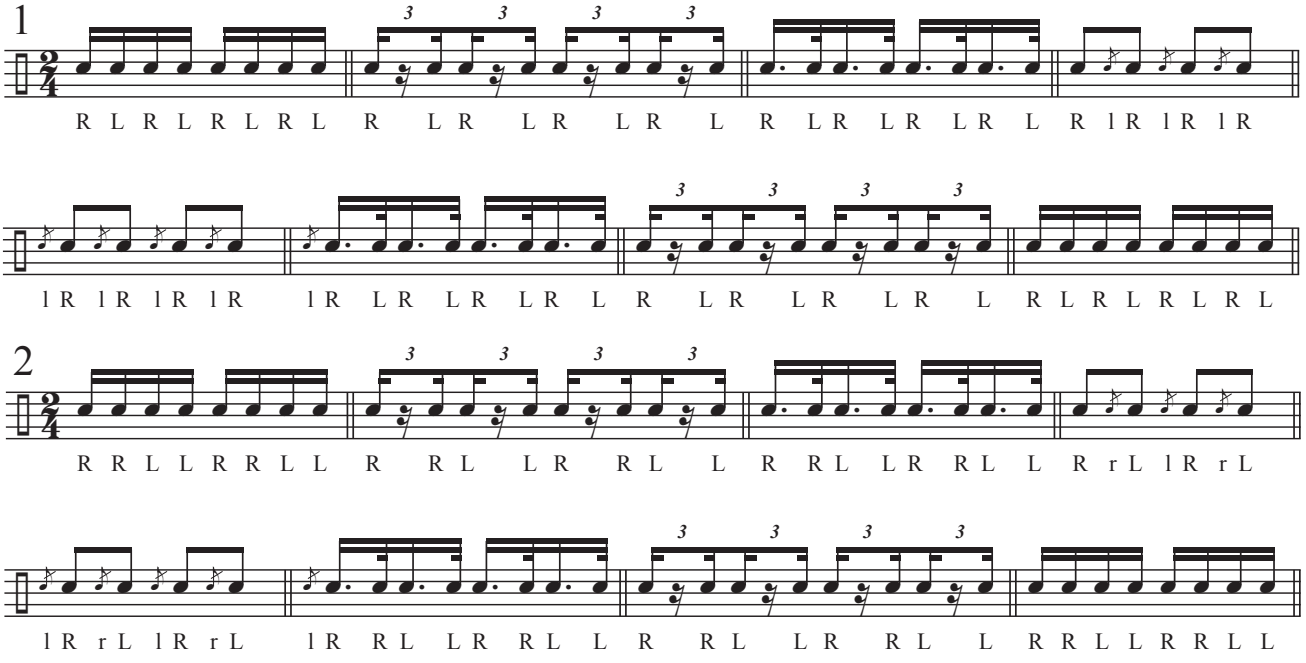
In this lesson, we'll take a look at a few ways to stretch or tighten up our subdivisions to create different feels.

Collapsed Rudiments

Notes and subdivisions can be collapsed or expanded. The late, great drummer and educator Jim Chapin introduced me to this concept when I studied with him. Jim was working on some interesting concepts that change the distance between notes to create different rudiments.

Let's check out some exercises based on Chapin's concepts. These can be challenging, so take your time. Each exercise starts with a rudiment, gradually collapses the spacing, and ends with a new pattern. When practicing these, don't change your hands' motion—only change the space between the notes.

In Exercise 1, we'll transition slowly between single strokes and non-alternating flams. In Exercise 2, we'll transition between double strokes and alternating flams. Repeat each measure many times before moving on. The flams' grace notes are derived from alternating 16th notes, so they don't necessarily have to be played softly. In measure 6 of both exercises, the grace note should only be played the first time through.


1
R L R L R L R L R L R L R L R L R L R L R L R L R L R l R l R l R
l R l R l R l R l R L R L R L R L R L R L R L R L R L R L
2
R R L L R R L L R R L R L R L R L R R L L R R L L R r L l R r L
l R r L l R r L l R R L L R R L L R R L L R R L L R R L L

If you want to learn more about collapsed rudiments, check out *Open-Handed Playing, Volume 2* by Claus Hessler with Dom Famularo.

Stephane Chamberland is an internationally recognized drummer, clinician, educator, and author who currently leads the Stephane Chamberland Jazz Quartet. He is the co-author of the books *The Weaker Side*, *Pedal Control*, and *Drumset Duets* (Wizdom Media). For more info, visit stephanechamberland.com.

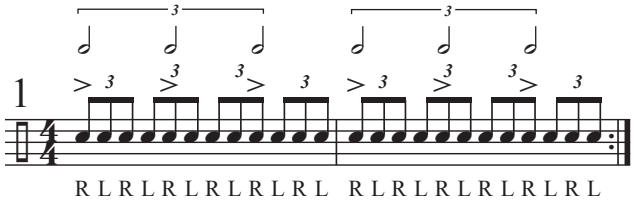
Rhythmic Conversions

Part 4: Swinging the Half-Note Triplet

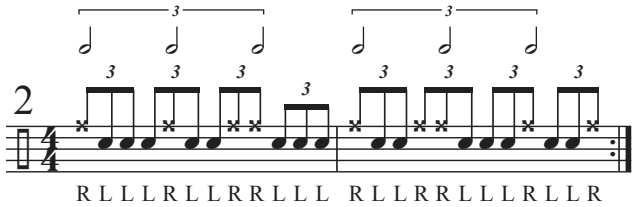
by Steve Fidyk

The following lesson builds upon the converted triplet material that ran in the December 2016 issue. We'll be using a half-note-triplet subdivision to superimpose a new tempo and groove over the original pulse. I recommend that you practice these patterns with a metronome and work through each example slowly until you gain full control of each rhythm.

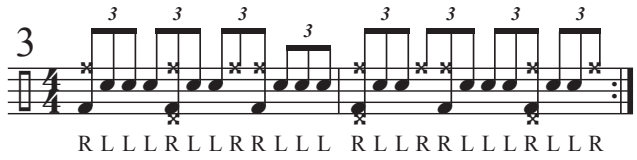
Accenting every fourth 8th-note-triplet partial creates a three-against-four polyrhythm over a quarter-note pulse. These accents outline a half-note triplet.



Once you're comfortable with Exercise 1, try splitting your hands between the ride cymbal and snare, and practice the following half-note triplet orchestration to superimpose a jazz ride pattern.

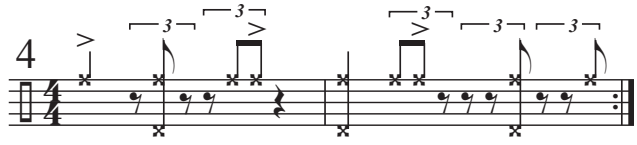


In order to resolve these rhythms within a musical context, it's important to feel each triplet subdivision. Once you have Exercise 2 under control, try adding your feet.

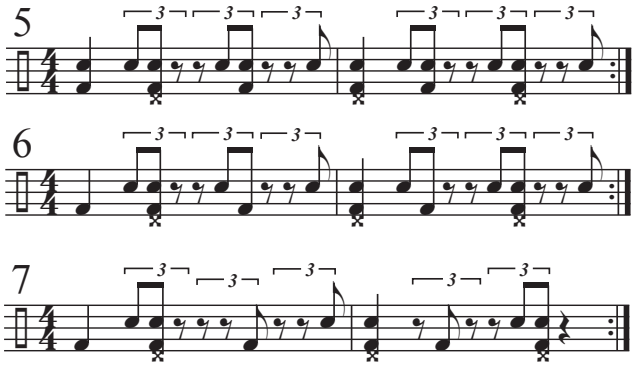
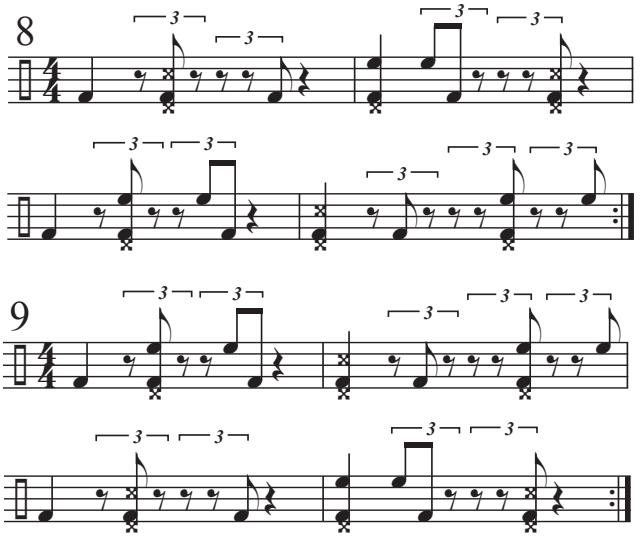
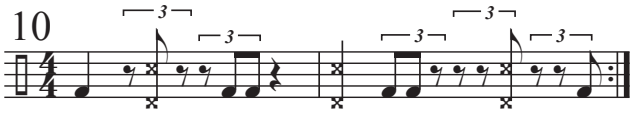


As you practice, keep in mind that the superimposed ride pattern notated in Exercises 2 and 3 will equal three measures of the implied tempo when repeated once.

I find that the previous patterns work well with a band at a tempo range of 116–148 bpm. At faster tempos, try omitting the snare, and practice only the ride cymbal and hi-hat. Again, practice with a metronome so that the true tempo remains consistent, and try a quicker range of 148–188 bpm.



At faster tempos above 192 bpm, I find that concentrating on the accented ride cymbal notes in Exercise 4 helps me create a more legato and flowing sound.

Next we'll add snare, bass drum, tom, and hi-hat accompaniment to create swing grooves in the superimposed tempo. Exercises 5-7 demonstrate three superimposed shuffle variations.

Exercises 8 and 9 demonstrate a superimposed Afro-Cuban conga pattern orchestrated between a rim click and the rack tom.

Exercise 10 superimposes a loping swing rhythm voiced between the bass drum and rim click.

I encourage you to experiment and superimpose your own swing patterns using the concepts in this lesson. Have fun, and be patient as you practice.

Steve Fidyk has performed with Terell Stafford, Tim Warfield, Dick Oatts, Doc Severinsen, Wayne Bergeron, Phil Wilson, and Maureen McGovern, and he's a member of the jazz studies faculty at Temple University in Philadelphia. For more info, including how to sign up for lessons via Skype, visit stevefidyk.com.

A New Realm of Groove

Quintuplet Applications

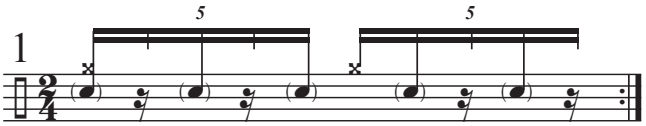
by Aaron Edgar

ONLINE LESSON
moderndrummer.com

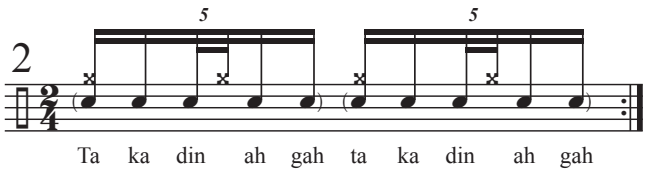
Unique note placements can sometimes make a groove sound off kilter. This is fairly common in R&B and hip-hop production. But rather than quantizing or "humanizing" a pattern in recording software, which can sound random, we can create these feels by exploring unusual subdivisions.

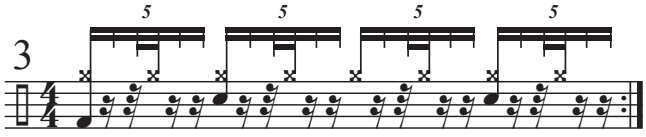
This month we'll explore quintuplet kick and snare placements underneath 8th-note grooves. To do this effectively, we need to perceive 8th notes and quintuplets simultaneously.

The first step is to internalize a five-over-two polyrhythm, as demonstrated in Exercise 1. In a bar of 2/4, play quarter notes on the hi-hat and every other quintuplet partial on the snare.



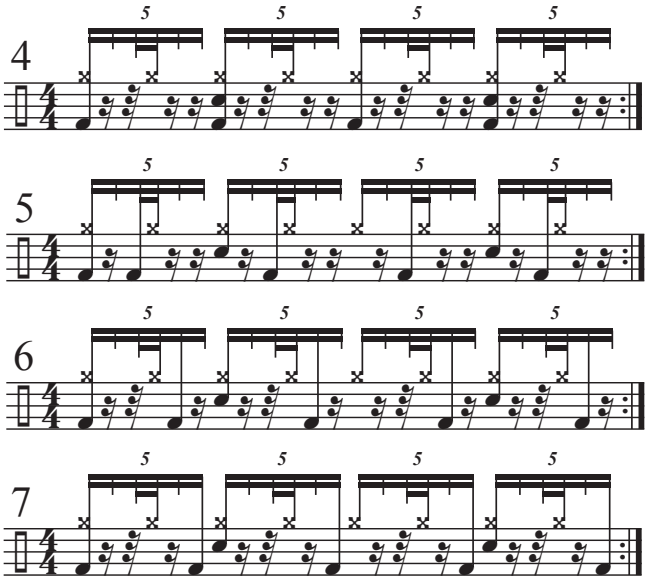
When practicing these exercises, count quintuplets out loud using the syllables "ta, ka, din, ah, gah." Make sure the snare lines up with your counting while the hi-hat holds down the pulse. Specifically on beat 2, the "ka" needs to feel like a syncopated offbeat. It can be helpful to bob your head on each "ta" to emphasize the pulse.

In Exercise 2, the rhythm is compressed into a single quarter note. Go slowly, count the quintuplet partials out loud, and try to feel the hi-hat as the pulse. The second hi-hat note falls on the "&" of the groove, which lies between the "din" and "ah" of the quintuplet. We need to feel the quintuplet partial after "&" as if it's a syncopated offbeat.

Exercise 3 sets up the framework we're going to explore in the rest of this lesson. Don't worry too much about speed here—the goal is to play a straight-8th-note pattern while counting quintuplets out loud. Being able to vocalize the quintuplet on top of the 8th-note groove will help your kick and snare placement. Spend some time immersing yourself in these initial examples before continuing.



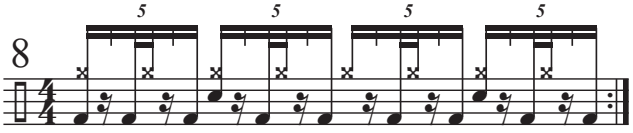
To emphasize the pulse, try Exercise 3 with a four-on-the-floor bass drum pattern.

Exercises 4–7 demonstrate the four remaining quintuplet partials within the basic groove. In Exercise 7, make sure that the bass drum lines up with the syllable "gah" (fifth quintuplet partial). It can be easy to play a lazy 16th note that resembles the quintuplet placement, but it's an entirely different exercise to count and feel this placement properly within the quintuplet.

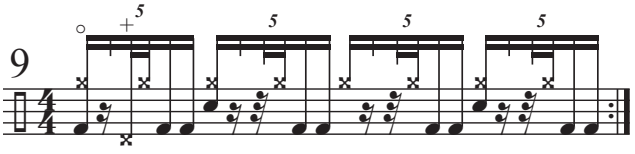


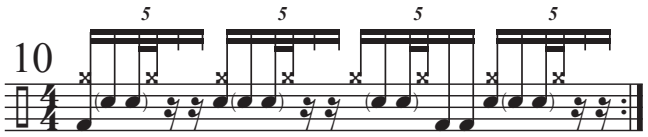
Once you're comfortable with each single-partial possibility, it's time to tackle the rest of the quintuplet rhythmic variations. You can find a complete list of each variation at moderndrummer.com, and we'll be referencing this list throughout the rest of the lesson.

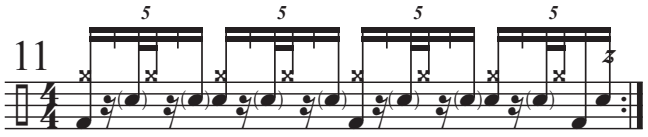
The next two examples explore a couple of two-note rhythmic variations. Exercise 9 places the bass drum on the third ("din") and fifth ("gah") quintuplet partials (labeled Rhythm C3 in the supplemental online document).



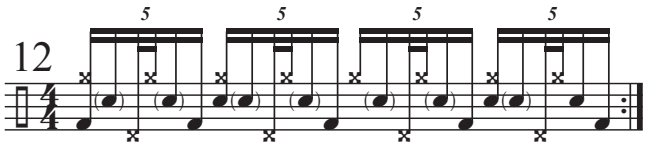
Exercise 9 places the fourth ("ah") and fifth ("gah") quintuplet partials (Rhythm B4) on the bass drum, and there's an open hi-hat on beat 1. Be careful to close your hi-hat exactly on the third partial ("din") so that the right hand plays the hi-hat between the left foot and the bass drum on "ah."

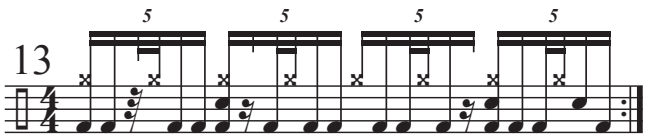
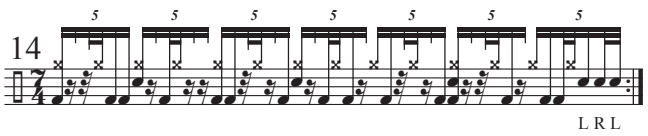


The next two examples incorporate ghost notes into two-note quintuplet combinations. Exercise 10 places ghost notes on the second ("ka") and third ("din") partials (Rhythm B2), and there are some extra bass drum notes to beef up the groove.

Exercise 11 places ghost notes on the third ("din") and fifth ("gah") partials (Rhythm C3), and there's a snare buzz instead of a ghost stroke on the last note of the measure.

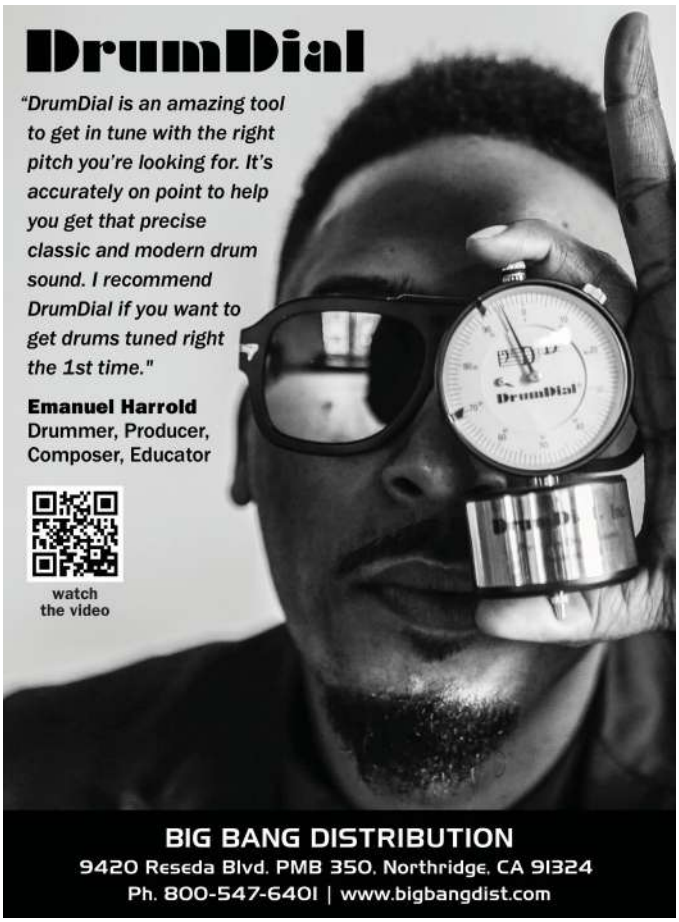


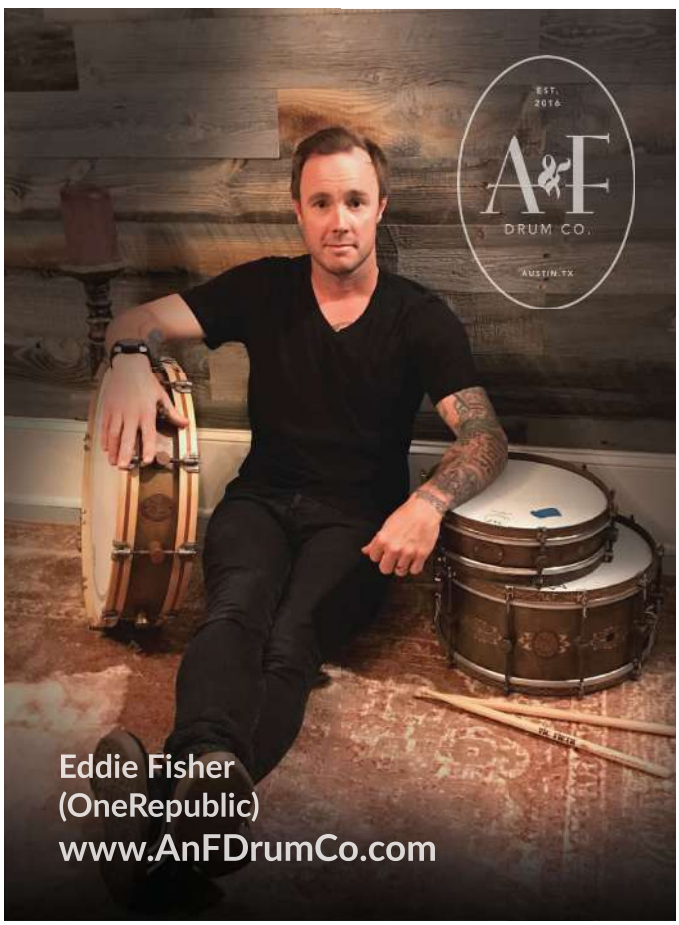
Exercise 12 incorporates a four-note snare, hi-hat foot, and kick figure that starts on the second quintuplet partial of each beat. An accented snare note breaks up the pattern on the last beat of the measure.



So far we've looked at rhythms that fit within one beat. The final two examples explore polyrhythmic quintuplet phrases. Exercise 13 creates a five-over-four polyrhythm by repeating a four-note bass drum pattern (every first, second, and fourth note) across a quintuplet subdivision.

The last example is in 7/4 and applies a seven-note pattern (every first, fourth, and fifth bass drum note) to the quintuplets. This creates a five-over-seven polyrhythm.

The goal is to find the pocket and groove within these patterns. It's one thing to make unique grooves by purposely playing notes slightly out of place, but that barely scratches the surface of what's possible when you start exploring a subdivision with the concepts in this lesson.

Aaron Edgar plays with the Canadian prog-metal band Third Ion and is a session drummer, clinician, and author. He teaches weekly live lessons on Drumeo.com. You can find his book, *Boom!!*, as well as information on how to sign up for private lessons, at aaronedgardrum.com.


DrumDial
"DrumDial is an amazing tool to get in tune with the right pitch you're looking for. It's accurately on point to help you get that precise classic and modern drum sound. I recommend DrumDial if you want to get drums tuned right the 1st time."
Emanuel Harrold
Drummer, Producer, Composer, Educator
watch the video
BIG BANG DISTRIBUTION
9420 Reseda Blvd. PMB 350, Northridge, CA 91324
Ph. 800-547-6401 | www.bigbangdist.com



Drumming for an Album, Live Performance, or Cover Video

Exploring Different Approaches

by Dylan Wissing

A drumming cartoon made the rounds on the Internet and had an impact on me. In the first panel, a bandleader watches a drummer's blazing display of chops and says, "You're amazing." In the second panel, the drummer plays a simple kick and snare groove, and the bandleader says, "You're hired."

I've always taken the second image to heart by focusing on groove, feel, tone, creativity, and the recording process. In this role, the drums work more as an ensemble instrument by supporting the song from within. However, the drummer in the first image of the cartoon represents a large part of what we do as well—the role of the drummer as a soloist or featured instrumentalist.

This brings us to important questions that the cartoon doesn't address: What gig is this drummer being hired for? Is it a recording session or a live show? Is it a drum cover, where the goal is to get millions of YouTube views or a spot at a drum festival? Each of these situations can demand different approaches, and how you tackle them can determine whether or not you're chosen.

Recording Sessions Versus Drum Covers

For most recording sessions, the drums need to find their place within the mix of the other instruments and vocals. This can often lead to simple parts, including sections of a song where the drums aren't played at all. While the drums can certainly be a featured element of the song's production, other instruments need their own space in the track. The lead vocals usually rule, so don't stomp on them.

In a drum cover video, a familiar hit song is often treated as a backing track to a featured drum solo. In this format, the drums need to sound great and offer a unique, technically impressive, and visually compelling presentation. There's also a great deal of latitude in a drum cover to add a lot more notes than what's found on the original version. Viewers generally know the song, so they want to see you bring something fresh.

Live Situations

There's a middle ground where you can often split the difference between the more tasteful approach of a recording session and the more over-the-top interpretation of a drum cover, and that's the live performance.

In a live situation, it's important to know a song's original parts and be able to pull them off exactly as recorded, especially if that's what the gig requires. However, it's often the case that you play more notes and more dynamically to bring the song to life on stage. The original studio part is the foundation for the live drummer, who then adds to the beat, plays fills, and expands the parts as the song develops.

Case Study

Here's an example of the three approaches. A song I recorded a few years ago, Alicia Keys' "Girl on Fire," showcases how simple a drum part can be in the studio. When I received the call for the session, the song was written, the role of the drums was clearly defined, and the producer had a precise concept of what he wanted them to sound and feel like. The groove featured six notes—four on the bass drum and two on the snare. There were no cymbals, toms, fills, or additional percussion parts. (Check out the recorded version on Keys' album *Girl on Fire*.)

In that scenario, my job was to create the sounds, quickly execute the part, and then get out of the way so that the rest of the production could be completed. This wasn't the time to slip in licks or impose my own artistic vision. In fact, pulling a stunt like that would've been an excellent way to make sure that I never got called again. Time is money in this type of situation—don't waste either by trying to give them something they don't want. The drums are performing a supporting role and are only one part of a bigger picture.

Now search YouTube for videos of how Alicia's drummer approaches the same track live. The original studio part is there, but he develops the beat as the song progresses, brings in other parts of the kit, and adds fills. And here's the mark of a professional musician: the drummer holds down the backbeat and groove throughout the performance without any mind-bending chops or insane fills that would steal the spotlight. The singer and song are still

the main focus.

Now let's contrast the recorded drum part to what's needed for an effective drum cover of "Girl on Fire." The recorded part is sparse, so the focus is on the feel of the groove and the huge, roomy sounds of the kick and snare. If you were to simply play the existing drum track on camera, it would probably be quite boring to watch.

Search for "Girl on Fire drum cover" on YouTube to check out examples that other drummers have posted. Notice that everyone has a different approach. Some play fewer notes, while others play many more. Everyone is adding his or her own spin on the track—and that's great!

When creating a drum cover, bring every bit of your musical self that you want the world to see, and don't be afraid to go crazy with it. But be aware that the song still exists underneath your drumming. Be respectful of the song so that you don't completely obliterate it under a barrage of complicated playing. Use your ears, and be musical.

When approaching any musical situation, make sure that you understand your role. Are you the backbone that supports the song from within? Are you the featured soloist or main focus? Or are you somewhere in the middle, playing a supporting role while taking the spotlight when it's appropriate? Any of those three paths can be perfectly appropriate. Just make sure you bring the right mindset.

Dylan Wissing has played on albums by Drake, Eminem, Kanye West, Alicia Keys, John Legend, and Jay Z, and has scored commercials for AT&T, Citibank, Reebok, and Banana Republic. He is also the lead percussion instructor at musicschoolonline.com. For more info, visit indiestudiodrummer.com.

MOONGEL®
DAMPER PADS
NEW
LET'S MAKE IT CLEAR
Moongel is the #1 most effective dampening gel on the market for any of your percussion needs
• Now available in BLUE and CLEAR
• Comes in a 6 pack container
• Easily washes with soap and water for continuous use
RTOM
BIG BANG DISTRIBUTION
9420 Reseda Blvd. PMB 350, Northridge, CA 91324
Ph. 800-547-6401 | www.bigbangdist.com

Enhance
What if you could enhance the life of a special child through the proven methods of The Rhythmic Arts Project. We are dedicated to helping those with physical, intellectual and developmental disabilities, from children to our elderly.
The Rhythmic Arts Project
Learn More www.traponline.org

How Do You Present Yourself?

Consistency Is the Key

by Russ Miller

Consistency is very important in any line of work. We've touched on this topic before, but this month we'll go over three points relative to developing and maintaining it.

Consistency in Execution

Many artists look down on consistency. The Irish playwright Oscar Wilde said, "Consistency is the last refuge of the unimaginative." So are we to think that art should continuously change and never be constrained by boundaries or preconceived notions? That may be a noble principle for the tenacious artist, but there are some constants (timekeeping, dynamics, interaction, and tone) that need to be adhered to for effective playing and sustainable careers. There are also crucial components within performances that are needed in order to connect with a listener, like repetition. Without these things, your playing will be much less effective.

I strive to maintain a level of consistency in all aspects of my presentation (playing, personal interactions, and equipment), regardless of the environment. Even if the situation presents unexpected elements (the drums may be different sizes from what I'm used to, the monitor mix may not be great, etc.), I still aim for a high level of execution. I always tell students that my job is to get them well past the proficiency bar, under which the basics start to break down. Once you fall below that line (the time moves, the backbeat becomes inconsistent, or your dynamics start to be affected), then your performance stops sounding professional. The bottom line is that you have to play at the highest level of execution at all times, being especially focused on the basics of musicianship and drumming that form the foundation of any performance.

The Pathway to Your Voice

Being a drummer has affected the logistics of my life in many ways. Early in my career, many of my friends had small apartments, but I always had to have a house so I could practice and work. Drumming has also dictated what kind of car I could drive; I've had to own a truck or van for most of my life. And I've had to have storage space in my house or at a commercial warehouse. Finally, I've spent a considerable amount of money over the years upgrading my equipment.

However, the great thing about the drums is how personal they are. Oftentimes you can tell who's playing drums just by the setup. Seeing Louie Bellson's white marine pearl double bass kit on stage before a show was an exciting experience for me as a young drummer.

"AHEAD Armor Cases make the best soft cases on the planet. I use them for all my gear and even as suitcases on all my tours." – THOMAS LANG
AHEAD
ARMOR CASES
USA
WWW.AHEADARMORCASES.COM | 818.727.1127
(C)&(P)PHOTO BY F.DESMAELE

You can make a big statement with the type of drumset and configuration you use. But it's rare that other people will request for you to add more pieces to your setup. In general, sound engineers don't want to deal with extra mics, guitar players don't want to share space on the stage, and nobody wants to help you carry extra stuff.

I've always had a main setup and a small jazz kit. The jazz setup is for gigs where those tones make the most musical sense. I can still play straight-ahead jazz on my main rig, but there are occasions when using the smaller kit is the better option. Your main setup might be a simple four-piece kit, and that's great—as long as that setup isn't being defined by a lack of will, energy, or desire to create an ideal sound for your current playing situation. I encourage you to think about your gear. Is there some other type of setup that could help you express yourself more honestly? Commit to it, and develop a consistency of presentation.

I spoke to studio great Simon Phillips about setups a few years ago. He said, "When I first came to Los Angeles from England, I got called to do some sessions. I showed up with my regular setup. A few times the engineer said, 'You won't need all of that for this, so I'm not going to mike it.' It kind of shocked me. I thought: *Since when does the engineer tell me what drums and cymbals I can use?* I decided that I wasn't going to change my perspective for every situation. I probably lost a lot of that kind of work because of that decision, but so be it."

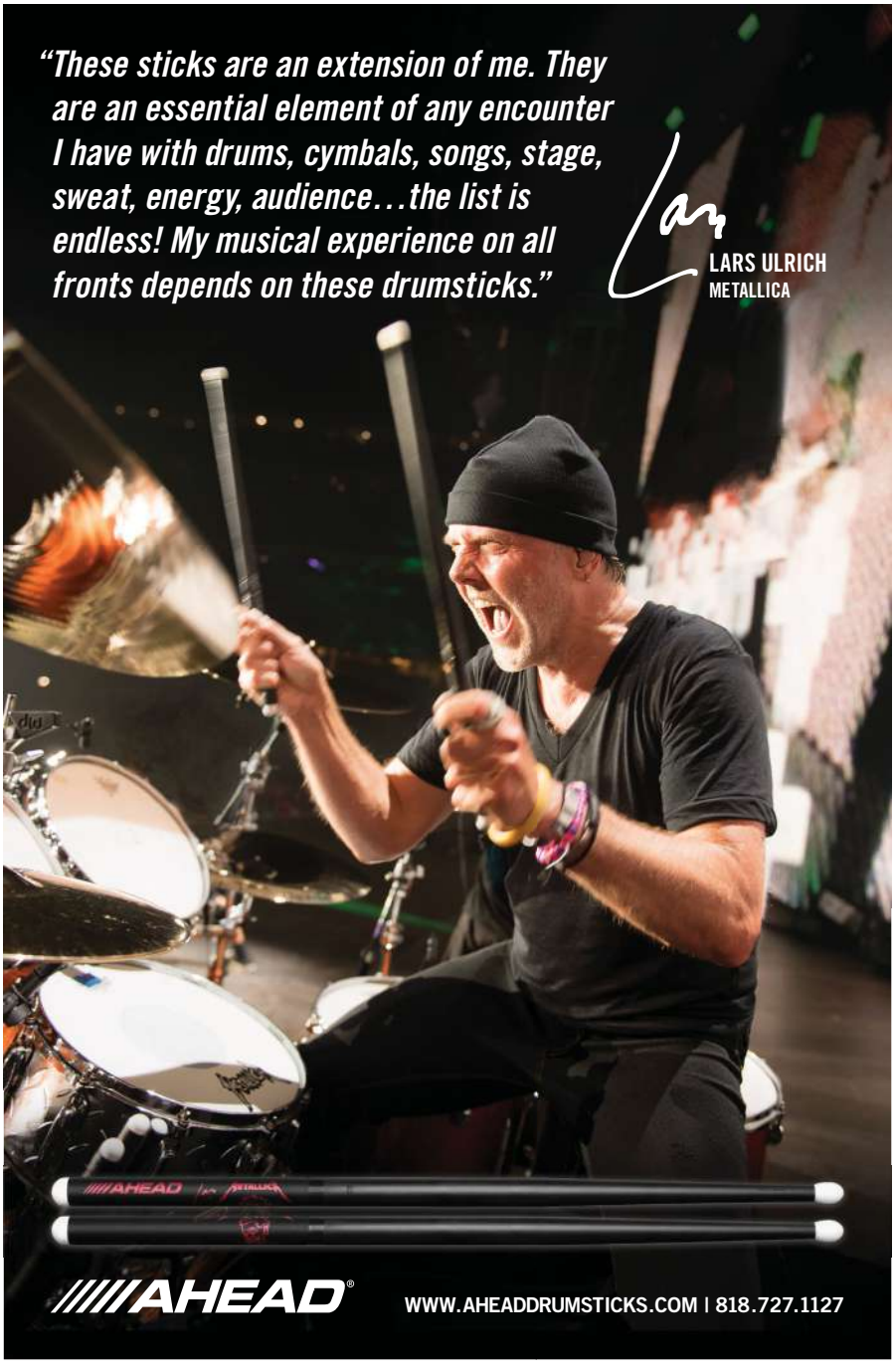
Having a sound and voice on the instrument is crucial. A percentage of that is the instrument itself. Simon is a great example of a player with the will and ability to maintain a recognizable sound and presentation. But he also has a unique touch, feel, and approach to playing music. I've heard Simon play a smaller jazz kit with an 18" bass drum, and he still sounded like himself.

How Do I Develop My Own Voice?

Be patient—this takes a lifetime to develop. But once you've figured out what you do best, you must bring it to the drums every time you play. As you work toward developing your own approach to the kit, ask yourself, *Is this practical and versatile enough to be applied to every situation?* Not every gig is going to call for fast double bass or crazy licks. Your concept needs to be deeper and broader than that. That's why having an individual voice derived from your time-feel, touch, and listening abilities is always effective. You don't want to have your uniqueness defined by something non-musical, such as your setup or stage presence. Those things should be a part of your presentation but not the main focus.

Discovering, recreating, and refining a personal approach on the drumset is a lifelong quest. Some find it early, while many chase it for their entire careers. Consistency is the key—stay the course!

Russ Miller has recorded and/or performed with Ray Charles, Cher, Nelly Furtado, and the Psychedelic Furs and has played on soundtracks for *The Boondock Saints*, *Rugrats Go Wild*, and *Resident Evil: Apocalypse*, among others. For more information, visit russmiller.com.


"These sticks are an extension of me. They are an essential element of any encounter I have with drums, cymbals, songs, stage, sweat, energy, audience…the list is endless! My musical experience on all fronts depends on these drumsticks."
LARS ULRICH
METALLICA
AHEAD
WWW.AHEADDRUMSTICKS.COM | 818.727.1127

NEW and NOTABLE

Tama
Starclassic Bubinga Exotix Tigerwood Drumkits

Starclassic Bubinga drumsets are now available with exotic wood finishes, Crimson Tigerwood Fade and Midnight Tigerwood Fade. The shells are made slightly thicker than those in the Starclassic Maple series to provide an aggressive attack, more powerful resonance, and a fuller, darker tone. Thirty shell sizes are available, with hardware finishes in Black Nickel, Chrome, and Smoked Black Nickel.
tama.com

Ahead
Maxx 5A Drumsticks

These .540"x16.5" drumsticks are made with Ahead's Hyper-Form process to provide 50% less shock and 5% more rebound than wood drumsticks. An alloy core offers consistent weight and balance of less than 1% variation, and the nylon tip provides a brighter, more articulate sound. Additional features include polyurethane replaceable covers, ergonomic handles, and a built-in vibration control system.
aheaddrumsticks.com

Orange County Drum & Percussion
Maple Hybrid Snare

The limited-edition 6.5x14 snare employs a 6-ply shell that provides a balanced sound between maple's full-bodied high and mid frequencies and poplar's rich lows. Two 1.75" side ports enhance the drum's big sound, and the Halo Flake finish sparkles when hit with stage lights. Shark-tooth offset lugs complete the look. List price is $199.99.
ocdrum.com

TRX Cymbals
CLS Series

Available in a selection of crashes, crash-rides, and hi-hats, CLS cymbals combine a dark, warm, classic sound with an exclusive Retro-Gray finish. The extra-thin B20 bronze models are handcrafted by master cymbalsmiths and are recommended for a variety of jazz, rock, and pop applications. Removable rivets on the CLS bottom hi-hat and crash-ride allow you to add a layer of trashiness when desired.

trxcymbals.com

101 Drums
Shells and Snares

101 Drums constructs shells from oven-cured wood fibers that aren't affected by cold, heat, or moisture. The shells are said to provide a deeper and rounder tone than conventional versions. Finished drums and shells are available from 4" to 54".

oneoonedrums.com

Porter & Davies
TT6-Equipped Throne

Containing Porter & Davies' 1,000W TT6 transducer, this new throne can be driven by a stage amp from the monitor desk and is said to deliver "endless" levels of power. The portable throne fits into a standard snare drum case and includes backrest brackets.

porteranddavies.co.uk

RETAILER PROFILE

Dale's Drum Shop

Harrisburg, Pennsylvania

The Dale's staff. Standing, from left: Kevin Daboin, Brian Cartwright, Rej Troup, and Dale Wise. Seated: Gale Wise.

A residential neighborhood in Pennsylvania's sleepy state capital is not where you'd expect to find a world-class drum shop. But there it is, in a converted two-story house, just a couple blocks off a commercial drag on the outskirts of town.

Since opening Dale's Drum Shop in 1982, Dale Wise and his team, which includes his wife, Gale, and longtime general manager, Rej Troup, have garnered a sterling reputation among drummers for running one of the most consumer-friendly and well-stocked stores in the country. Out-of-towners are as common as locals at the store, which is about ninety minutes from Baltimore and Philadelphia, two hours from Washington, D.C., and two and a half hours from New York City.

At Dale's you'll find dozens of snares and kits (with a heavy emphasis on DWs and Tamas) in two strategically lit rooms, a well-stocked cymbal room, an electronics room, just about every kind of accessory you can imagine—from lambs-wool kick pedal beaters to triggers—and some cool memorabilia on the walls, including posters and pictures featuring Wise's old boss, Buddy Rich. *MD* huddled with the soft-spoken proprietor in the back of the shop one day to discuss his journey from "band boy" for one of the greatest drummers of all time to well-respected retailer.

I worked for Buddy Rich from about 1972 to 1976. I was only sixteen when I started working for him. I was what was still referred to in those days as the band boy. I took care of his drums and the setup for the band. I was in my last year of school, and I was already planning on leaving and taking a GED test anyway to get rolling with music. My family was great about it. Drums had become a fixation with me.

Buddy played here for about a week, at a local club. The guy that worked in the kitchen was a great drummer. And he'd heard they needed a [band boy] and was going to take the job. But in that period of time he experienced several of these band meetings, which have become legendary over time. So he decided: *I can't deal with that.* And he sort of pushed me into it. I wasn't aware of the depths of Buddy Rich's talent. It was just like, "You want to travel the world? You want to go to England?" I was like, "Yep, I'll go." We got along great. I never really pestered him about drums. After about a year he sat me down and said, "You must not think much of my playing…you never say anything to me about it." We became great friends. I cherish that part of it.

Buddy gave me a fair bunch of equipment. He had a bunch of cymbals, drumsticks, and heads that he just didn't like. So he gave me that stuff. And I took it into a music store here in town and started selling it. And that's how the whole business began in the early '80s. I didn't envision myself in the slightest [getting involved in retail]. I was just going to pop in there, get rid of the stuff, and travel on. And the business started to grow. I started to see how there was a need and an opportunity for it, because of the old-fashioned approach of local music stores not discounting like the stores in Philly and New York would do. Instead of everybody running down to 8th Street Music in Philly or something like that, I just matched their discount and basically took their business.

Back when we started in the '80s, the heavy metal scene was exploding, especially around here. [A young Rikki Rockett was among the store's early customers.] Equipment sales were through the roof. It was all double bass kits, and the music stores were all selling pointy guitars. We laugh now—we have a couple used kits with power toms. And we look at them and say, "Did we used to play these things?" They're so cumbersome and nonresponsive compared to today's drums.

"We try to make things as visually appealing as possible," Dale Wise says. "I'm still just learning about lighting and how it works. I started to learn in a jewelry store, how there was nowhere in that store that these lights didn't focus on the counter, so when you see that ring, it's like, 'Wow!' I became friends with a guy who sells lighting to those stores, and he explained the ins and outs. We use all different kinds of bulbs here—LEDs, halogen bulbs, even old tungsten bulbs, because they give wood a real fancy look."

Our customers are very frugal, very conscious of economics. Certain things that work great in the big cities just don't work here. So we buy right, we shop for deals, and we [pass] those deals [to the customer]. We're very economy-minded ourselves, so we don't have a high overhead. And we don't sell stuff where we can't go to the owner and say, "Hey, you gotta make it right." That's one thing about a small area. If something isn't right, word gets around really fast. So we won't tolerate something that isn't right.

I'm glad to see more females involved in buying drums. We see that as a trend here. Most of our customers are weekend players. I always like the guys who stopped playing and decide that they're going to start playing again, so they get themselves a drumset and play at home. A drumset is a nice way to keep happy. Older guys can really enjoy that. We have third-generation customers. We have the grandkids coming in now, picking up the drums. That's really gratifying.

Interview by Patrick Berkery
Photos by Victor Crespin

AHEAD
CUSTOM MOLDED EARPLUGS
SCAN THE QR CODE TO CHECK OUT A HOW-TO VIDEO
DISTRIBUTED BY BIG BANG DISTRIBUTION 800.547.6401 WWW.AHEADDRUMSTICKS.COM

Bralalalala

Award winning hard rock/metal singer seeks outstanding drummer with great resume for recording and shows. There will be a contractual agreement for income involved.

Please send resume to: Info@Bralalalala.com
www.bestrocksinger.com

www.DrumsonSale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

Portable & Free-Standing
IsoPacs
For Drums, Amps, Vocals, & More
ClearSonic Panel
Acrylic Shields
SORBER
Sound Absorption Baffles

www.clearsonic.com

BACK TO THE FUTURE.
Inspired by the sock cymbals of the 1920's and outfitted with our latest GlideTrack™ Drive System. Only from DW, The Drummer's Choice®.

www.dwdrums.com
©2017 Drum Workshop, Inc. All Rights Reserved.

AHEAD
SPINAL GLIDE
THE ULTIMATE IN COMFORT AND SUPPORT

NEW! AHEAD SADDLE SPINAL-G DRUM THRONE WITH BACK REST

- Patented "Ergokinetic" split seat supports the body in motion.
- Reduces fatigue and discomfort, improves mobility and flexibility.
- Memory Foam motorcycle-style seat
- Heavy-Duty, three legged base with threaded height adjustment.
- Removable back support with self-adjusting pivot.

AHEAD
BIG BANG DISTRIBUTION
WWW.AHEADDRUMSTICKS.COM
1 800 547 6401

RUPPS DRUMS
WWW.RUPPSDRUMS.COM
ALWAYS THE BEST PRICES ON SABIAN & GRETSCH
"A WINNING COMBINATION."
Denver's only PRO DRUM SHOP.
(888)756-5777

Day of Salvation
An Extraordinary Independent Motion Picture About An Extraordinary Drummer
Own It Now At: cdbaby.com
The Perfect Movie For Your Drum Film Library

Billy Blast Drums
www.billyblastdrums.com
billyblast@att.net
Here at Billy Blast Drums We're dedicated to selling High-quality custom drum sets, drum hardware and accessories. Our custom drums are hand-made with 100% Keller Shells and the very best hardware and accessories.

Holistic
Drum Agency
A different kind of drum tuition
www.holisticdrumagency.co.uk

FAT CAT
Dual Adjustable Snappy Snares
• FAT
• TIGHT
• ULTRA-SENSITIVE

- 24 Strand Dual Tension Snappy Snares
- 12 Throw Off Adjustable for a Tight Sound
- 12 Tension Reducible for a Sensitive Sound
- Elimates the need for Two Throw Offs
- Fattens Your Sound
- Fully Active at Any Volume
- Fits most Snares Drums (cord or strap)

PATENTED
BIG BANG DISTRIBUTION
9420 Reseda Blvd. PMB 350, Northridge, CA 91324
1.800.547.6401 • www.bigbangdist.com

INTRODUCING FLEX CLAMP™

Bright ideas for drummers.
Gibraltar

drum STRONG
DrumsForCures, Inc.
¡drumming to BEAT cancer!
... raising awareness and funds in support of cancer survivorship, education and research Globally through Rhythm ...
drumSTRONG.org
PRODUCED BY DrumsForCures, Inc.
¡BEAT IT! ¡BEAT IT!
DRUMMING TO BEAT CANCER
endorsed
MODERN DRUMMER
come out & play .. share your heart & talent! the power is in your hands
www.drumstrong.org

KASZA CYMBALS
HANDMADE QUALITY TRADITION
- Handmade from pure B20 cast bronze.
- Each cymbal tested for sound quality and performance.
- No two cymbals are alike.
- Rock & Fusion Series perfected to ensure the best quality and sound.

Hear the Kasza Cymbals in action
BIG BANG DISTRIBUTION
Ph. 800-547-6401 | www.bigbangdist.com

"For Over 14 Years People Have Been Asking Me, WHAT IS THAT DRUM!?" –Vinnie Colaiuta
LONGO Custom SOLID SHELLS
570.788.5820 Longodrums.com

Stone Custom
Exotic Drums
Fort Wayne, Indiana USA
Custom American made drums & shells built on the original Slingerland® tools and molds!
Quality You Can Hear!
Stone Custom Drum
260.403.7519 · stonecustomdrum.com

CHECK US OUT ON THE WEB
MODERNDRUMMER.COM

facebook.com/moderndrummer
@modern_drummer
+moderndrummer
@modern_drummer

DRUM MARKET

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. 718-351-4031.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: 410-747-STIX.

Jeff Indyke now seeking ambitious students. Visit youtube.com/Jeff Indyke drums or jeffindyke.com. 516-263-9782. Drumline 516-781-taps.

MISCELLANEOUS

N.A.R.D. Is Back! The National Association of Rudimental Drummers. Approved by Ludwig. **www.nard.us.com**

KATAMACUE. Unique drum poster/note card. www.katamacue.etsy.com

FOR SALE

Matt Bettis: Independent Cymbalsmith

MusiCity.com Jazz Band fronts. Lowest prices on hardware and cases 1-800-777-7871On line since 1999

VINTAGE SHOWCASE

Ludwig, Rogers, Slingerland, Leedy & Gretsch books by Rob Cook, producer of the Chicago Drum Show & publisher of drummer biographies. Rebeats 989-463-4757. rob@rebeats.com, www.rebeats.com

www.drumatix.com, home of the reproduction super 'clamshell' snare strainer handle, and drumsets, snares, singles and cymbals.

For information on how to advertise in Drum Market, please contact LaShanda Gibson at 973-239-4140 x102 or lashandag@moderndrummer.com.

CRITIQUE

RECORDINGS Taking the Reins

Man Forever *Play What They Want*

With his latest drum project, Oneida's John Colpitts, aka Kid Millions, trashes musical labels while thrashing his kit.

Aided by contributions from the percussion ensemble Tigue and avant-garde icon Laurie Anderson, among others, John Colpitts (i.e., Man Forever) often electrifies and sends percussive shockwaves undulating through stratified sonic layers of drones, jazz, polymetric playfulness, and hypnotic minimalism. Track four, "Twin Torches," is a genre-hopping tour de force, buzzing with fiery, funky, syncopated patterns that both complement and counteract Anderson's icy spoken-word transmissions. This material does have its precedents, including Anderson's own *Big Science*, but the artistic trajectory plotted here should provide inspiration for drummers toiling in ambiguous genres. (Thrill Jockey) **Will Romano**

Lisa Corson

Adam Deitch Quartet *Egyptian Secrets*

Anyone needing proof of the scope of Deitch's drumming craft will be convinced by this joyously grooving set.

Borrowing saxman Ryan Zoidis and trumpeter Eric Bloom from Lettuce, and importing San Francisco organist Wil Blades, Adam Deitch creates a jazzy, funky space on *Egyptian Secrets* that is both 1960s Blue Note cool and 2017 neo-fusion. Deitch blends, bends, and bashes on the bopping "Dot Org," trademark drags and ghost notes fully in evidence. "Fear of the Blades" features a tasty staccato part from the keyboardist, while the horns go JB and the drummer's rich beats nod to David Garibaldi and Bernard Purdie. Five minutes in, Deitch offers a beautifully rhythmic and sonically diverse collection of three-bar solo treats. And the sweetly retro Latin-jazz concoction "Progressions" previews his sultry pocket on "Summer"—double backbeats, perfect instinct and dynamic control, kick always on time. (Golden Wolf) **Robin Tolleson**

Nate Smith *Kinfolk: Postcards From Everywhere*
Taylor Haskins *Gnosis*

NATE SMITH showcases his multitude of skills on two very different records.

Nate Smith has elevated bassist Dave Holland's group to lofty heights, but the drummer's work elsewhere is equally intriguing. His debut solo record, *Kinfolk: Postcards From Everywhere*, runs the gamut from the head-bobbing hip-hop beats of "Bounce: Parts I & II" to the busy snare chatter and insistent ride cymbal playing of "Spinning Down." His is a fully formed sound, and he's equally at home demonstrating exceptional hand speed as he is playing the softest ballad. Smith's basic rock beat plus tambourine underneath the vocals on "Morning and Allison" is not out to impress drummers—it simply works as the perfect accompaniment. (Ropeadope)

On trumpeter Taylor Haskins' EDM-drenched *Gnosis*, Smith digs into what's essentially an acoustic drumkit with on-the-grid precision and chops galore. Check out "The View From Here" for snare and kick drum combos sounding as if a computer was fighting its own programming, and the chill brush beat on the title track that's pure late-night comedown. Then marvel at the blazing hi-hat sticking throughout "Equal Night" for a taste of Smith's technical wizardry. This electronic/acoustic hybrid territory has been mined before, but with beautiful production and playing, *Gnosis* warrants a listen. (Recombination) **Ilya Stemkovsky**

Chickenfoot *Best + Live*

Highlights from the group's 2009 debut, the driving new studio track "Divine Termination," and an exhilarating live set make up this blown-out comp.

While comparisons to Van Halen were inevitable—the group's lineup features VH alumni Sammy Hagar and Michael Anthony alongside Chili Peppers drummer **CHAD SMITH** and famed guitarist Joe Satriani—Chickenfoot stacks up well. And Chad fans get to hear the drummer let loose in this setting like he rarely gets to elsewhere, with the double-time groove ending "Soap on a Rope" and the tom breakdown in "Get It Up" being just two examples. Elsewhere, Smith's accents set up game guitarist Satriani on "Oh Yeah" before settling into a double backbeat, and things get funky on the instrumental section of "Future in the Past" and the cowbell-sparked turnaround of "Big Foot." The funk-rock fusion of "Dubai Blues," with flirty hesitations and tension-building offbeats, adds more testimony to Smith's great feel. The live tracks offer jam space, and it's fun to hear Chad pilot the delta-flavored "Something Going Wrong" and fill it up under Satriani's sustain on "Avenida Revolution." Pure go-for-the-throat fun. (eOne Music) **Robin Tolleson**

Mark Wingfield/Markus Reuter/Yaron Stavi/ Asaf Sirkis *The Stone House*

Completely improvised live in the studio, a brave, bold album comes forth.

The music opens with ethereal guitar tones, which thicken before being shattered by a snare fill, leading into a syncopated groove. From there, patterns emerge and shift, as the players move in and out of the spotlight. In order to be successful, improvisation involves not just instrumental ability and spontaneity but listening and trust. *The Stone House* features the work of musicians steeped in the improvisational and progressive arts, joining their guitars (Mark Wingfield and Markus Reuter), bass (Yaron Stavi), and drums (**ASAF SIRKIS**) in the moment. The results are exceptional. With Robert Fripp–like soundscapes swirling above rhythmic bass motifs, Sirkis's drums punch, prod, groove, color, and move the complex music forward. It sounds like it was a blast to play, and repeated listens show just how successful an adventurous approach like this can be. (Moonjune) **Martin Patmos**

Iconoclast *Driven to Defiance*

After three decades spent blending influences from the fringes of Western music, this duo breaks new ground on its tenth album.

While the music that **LEO CIESA** (drums, percussion, keyboards) and Julie Joslyn (alto sax, electronics, violin) make as Iconoclast is often called jazz, that descriptor feels incomplete. Moody brass certainly shows up often, but the drumming that permeates the duo's records hardly succumbs to the swinging, ride-centric approach that dominated jazz throughout the twentieth century. Instead, Ciesa's take on experimental jazz drumming features him keeping time on precisely pitched tom-toms as much as on the cymbals. The effect is pleasantly disorienting, with jazzy melodies sitting atop drum patterns previously reserved for speed metal. While the abrasive, improvisational approach to rhythm and melody may be off-putting to some listeners, there are enough rhythmically predictable moments (in "The Flat Magnetic Girl," for instance) to keep the music from wandering too far afield. (Fang) **Keaton Lamle**

Diego Barber *One Minute Later*

Guitarist Barber assembles an ideal rhythm section for this thrilling release.

It's elating to hear **ERIC HARLAND**, one the jazz world's highest-profile drummers, in this decidedly fresh context and in tandem with the impressive young percussionist **ALEJANDRO COELLO**. Spanish guitarist and composer Diego Barber (now residing in New York) cites the discovery of his fellow countryman Coello—an artist bred from classical music who contributes marimba, vibraphone, timpani, gongs, and kalimba—as one of the inspirations for this outing. Indeed, the teaming of Harland and Coello is a brilliant coup. Harland is astonishing with his powerfully grooving yet open, flexible drumming. Playing his kit as a holistic instrument, he shapes whirling, pulsing textural surges while Coello supports and orchestrates in a union creating limitless colorations. Though Coello's parts are largely written, there's explosive spontaneity when he and Harland interact. And bassist Ben Williams nails it. Navigating his classical guitar with stunning technique, Barber organically blends jazz, classical, funk, and world-groove, all made sublime by this dream team. (Sunnyside) **Jeff Potter**

MULTIMEDIA

OM Trio *Pummeling Angle*

An all-access pass to tour vans, cheap motels, festival stages, and the fruits and frustrations inherent in being a traveling band.

OM Trio was never as much about the notes as the vibe—really more of an instrumental trance-dub dance band than a "fusion" group. These eight hours of footage taken between 2000 and 2008 provide ample proof of the group's commitment to its music, and of the groove-making prowess of **ILYA STEMKOVSKY**. The drummer (and regular *MD* contributor) is equally attentive to drive and dynamics, while also open-minded and creative; he's often the instigator as well as the generator. OM Trio got tight, developed great trust, and—as heard in the various versions of "24 Hours to New Orleans" here, from the High Sierra Festival, Tribeka Rock Club, 32 Bleu, and the Alley—worked hard to keep evolving. (Slim Trim) **Robin Tolleson**

KHS L.A. Drum Day

KHS America, the parent company and distributor of Sonor drums, Mapex drums, and NFUZD electronics, hosted L.A. Drum Day this past April at Swing House Studios. The event was packed with clinics, performances, gear demos, giveaways, and one-day-only special deals. Performers included the Sonor endorsers Tal Bergman (Joe Bonamassa) and Danny Carey (Tool), as well as the Mapex artist Aquiles Priester (Hangar). A jam room housed a prototype Sonor double bass drumset equipped with Zildjian A Custom cymbals, as well as a Mapex MyDentity hybrid set with NFUZD pads and triggers. Another, larger room held an even balance of Sonor and Mapex kits.

Gary Ingraffia, U.S. product manager for Sonor and Mapex, offered insight on the event. "It gets so difficult to support clinics," he said. "Our idea is to hold four events a year where we get three or four artists together and put on a show for the public. A lot of people have never played a Sonor Vintage series, SQ2, or SQ1 kit. It's good to have the opportunity for drummers to come check them out. You can make a great product, but if nobody knows about it, it's not going to sell. This is a really great opportunity for people to check out what we do."

Bergman opened the performances. "I had to play some stuff that'd be a crowd pleaser to grab the audience's attention," he said. "But underneath it all, my goal is always to play what's good for the music and to play a consistent groove, which is the drummer's main job." Bergman played along with tracks from his band Rock Candy Funk Party and soloed over ostinatos that were loaded onto a multipad.

Bergman

Priester

Carey

Next, Priester performed along to songs from Hangar's latest release, *Stronger Than Ever*, including "A Letter From 1997," "Reality Is a Prison," and "The Silence of Innocent." Priester then played a solo before ending his set with "King's Rhapsody," a song he recorded with guitarist Tony MacAlpine.

Carey closed out the performances with his group Volto. "Volto is like a jazz band," the drummer said. "Everything with Tool is a composition; it's more like classical music, and there's not that much improvisation. So this is a different experience." The group played Led Zeppelin's "No Quarter," which Carey has also played with Tool. "That's one of the few songs that all my bandmates know, even in Tool," he said. "I know that song inside and out, but it's a whole different experience playing it with Volto. It's such a cool vehicle [for improvisation], and you can stretch it any way to appease everyone." Carey capped the set with Billy Cobham's "Spectrum." "That song is kind of like a meeting spot for the Volto guys," he said. "We all listened to that, and I love all of Billy's stuff. He's one of my heroes, so any homage I can pay to him is cool."

Other drummers who made appearances at the event included Ryan Brown (Dweezil Zappa), Jonathan Moffett (Michael Jackson), Chase Brickenden (Butcher Babies), Jordan Burns (Strung Out), and Joey Heredia (studio). KHS also conducted a giveaway of a Mapex Armory Daisy Cutter 6.5x14 hammered-steel snare, which was won by Kimberly Salazar of Alhambra, California.

Text by John Martinez
Photos by Alex Solca

Guitar Center®
Find your sound™

Top Picks

Our best deals—on sale August 1 thru August 31

PDP BY **DW**
CONCEPT
MAPLE 5-PIECE
SHELL PACK

YOUR CHOICE
$729.99

(PDCM2215NC) (PDCM2215ES)
HARDWARE AND CYMBALS SOLD SEPARATELY
SELECTION VARIES BY LOCATION

Also available in this color

$20 OFF

PORK PIE
13x7" LITTLE SQUEALER VENTED
MAPLE/BIRCH SNARE DRUM

REG. $249.99
$229.99

(PP7X13LSVCG)

$300 OFF

ROLAND
TD-25K V-TOUR ELECTRONIC
DRUM SET

REG. $1999.99
$1699.99

(TD-25KS)
BASS DRUM PEDAL AND HI-HAT STAND SOLD SEPARATELY

$25 OFF

OVERSEAS
9x17" TRADITIONAL
DJEMBE

REG. $154.99
$129.99

(M464)

REMO
SILENTSTROKE
DRUM HEADS

STARTING AT
$13.99

(SN001000) (SN001200)
(SN001300) (SN001400)
(SN001600) (SN102200)

NEW

PROMARK
FIREGRAIN 5A AND 5B
DRUM STICKS

YOUR CHOICE
$12.99

(TX5AWFG) (TX5BWFG)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

Custom Craviotto

German drummer, composer, and producer Konstantin Septinus is the proud owner of this handcrafted 2014 maple Craviotto drumset. The kit includes 10" and 12" toms and an 18" bass drum, as well as a special-edition solid cherry snare. "The snare features a 2016 Craviotto 7x14 shell," Septinus explains, "which was sent to Morris 'Arnie' Lang, who installed Gladstone-style snare hardware and a unique wire/gut combination snare wire." The drum includes traditional Gladstone features such as three-way tuning, internal muffling, and a customizable venting system. A set of Istanbul Mehmet Tony Williams Tribute cymbals tops the kit.

Septinus says that the setup allows him to merge traditional drumset elements with edgier modern tools. "This approach holds true [specifically] for my drums, as seen with the Gladstone snare and Tony Williams cymbals, and [more generally] for my music production with my band the Fire Orange Project." That group, Septinus explains, plans to release an album that features original jazz- and rock-influenced compositions. "We have something from both the traditional and modern worlds. There are acoustic sounds from the grand piano and drums, combined with amplified electric guitar and bass." Septinus adds that the kit's sound, features, and finish—specifically its gorgeous look and unique wooden hoops—motivate him to play.

To check out the setup in action, search YouTube for "Fire Orange Project teaser." And for info about Septinus, as well as more photos of the kit, check out konstantinseptinus.de.

Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to kitofthemonth@moderndrummer.com. Show "Kit of the Month" in the subject line.

COMING UP IN MODERN DRUMMER

SPECIAL ISSUE! JAZZ TURNS 100

JACK DEJOHNETTE: JAZZ ROYAL • 50 CRUCIAL JAZZ DRUMMING ALBUMS

ANTONIO SANCHEZ SOARS BEYOND *BIRDMAN* • AND MORE!

#micitlikeit

MIC IT. LIKE IT.

The reimagined Gretsch Renown represents true versatility and playability.

Experience studio-quality tone courtesy of an ultra-resonant 7-ply maple shell, classic 302 hoops and a newly-included bass drum mount.

The sound is Renown!

Hear it for yourself on YouTube or at gretschdrums.com

GRETSCH

L80 LOW VOLUME CYMBALS

YOUR NEIGHBORS WILL THANK YOU

Tucker Rule - Thursday

© 2016 Avedis Zildjian Company

No more angry neighbors, upset parents or eviction notices.
The new L80 Low Volume cymbals are up to 80% quieter than a traditional cymbal without losing the authentic Zildjian feel. They are also ideal for small drum lesson rooms, low volume gigs or anywhere you can't be loud. Play later. Play longer.
Play where you want to. Visit www.zildjian.com for more details.

#lowvolumecymbals

Zildjian®